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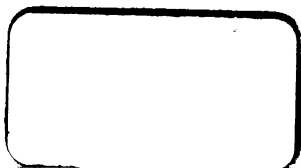
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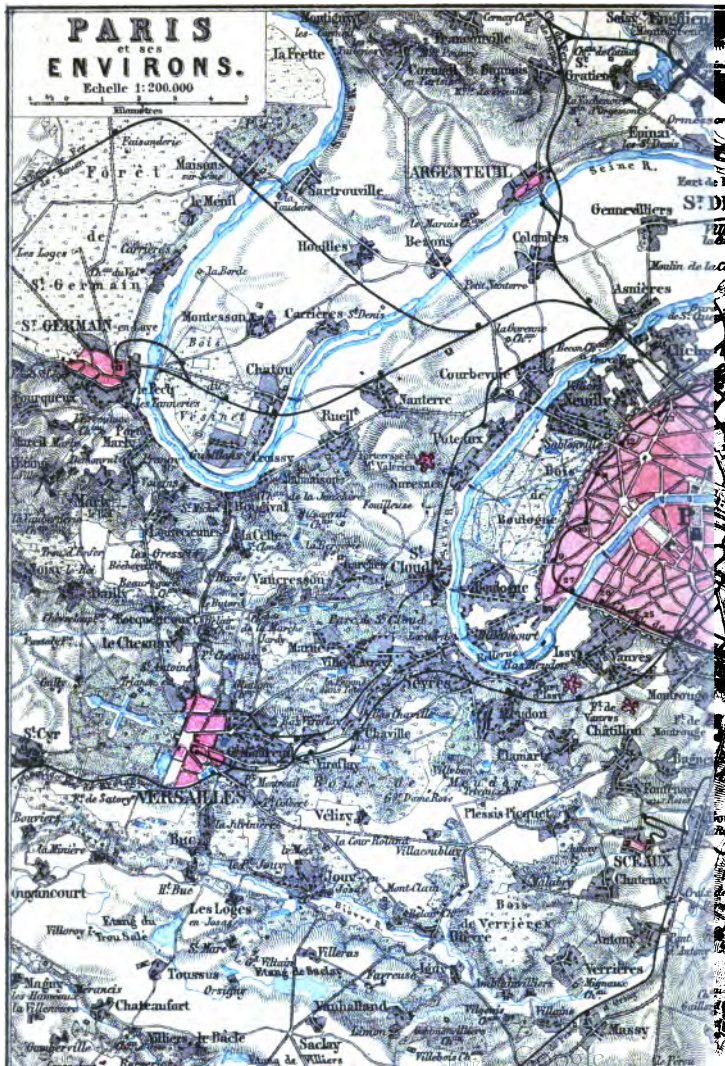
PARIS.

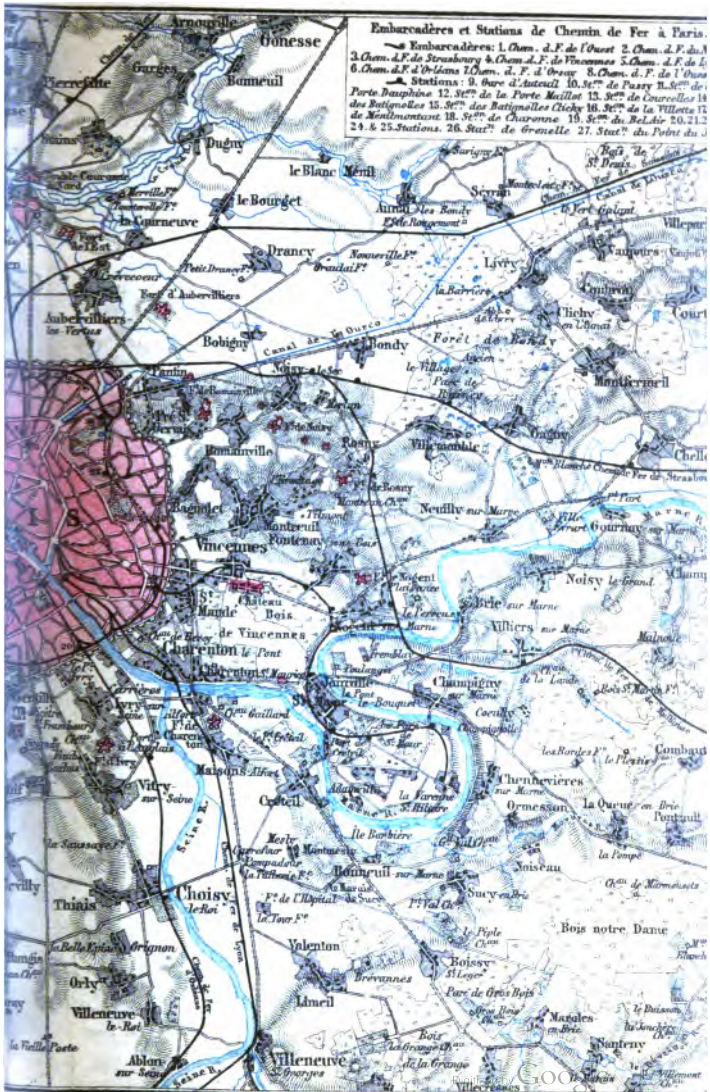
MONEY-TABLE (comp. p. XXI).
Approximate Equivalents.

French Money.		American Money.		English Money.			Prussian Money.			South German Money.	
Francs	Centimes.	Dollars.	Cents.	L. St.	Shillings	Pence.	Thaler.	Groschen.	Pfennige.	Florins.	Kreuzer.
—	5 (= 1 sou)	—	1	—	—	$\frac{1}{2}$	—	—	5	—	$1\frac{1}{2}$
—	25 (= 5 sous)	—	5	—	—	$\frac{2}{4}$	—	2	—	—	7
—	50 (= 10 ")	—	10	—	—	$\frac{4}{4}$	—	4	—	—	14
—	75 (= 15 ")	—	15	—	—	$\frac{6}{4}$	—	6	—	—	21
1	(= 20 ")	—	20	—	—	$\frac{8}{4}$	—	8	—	—	28
2	—	—	40	—	1	7	—	16	—	—	56
3	—	—	60	—	2	$\frac{4}{4}$	—	24	—	—	84
4	—	—	80	—	3	$\frac{1}{2}$	—	2	—	1	112
5	—	—	—	—	4	—	1	10	—	2	140
6	—	1	20	—	5	$\frac{3}{4}$	1	18	—	3	168
7	—	1	40	—	6	$\frac{1}{2}$	1	26	—	4	196
8	—	1	60	—	7	$\frac{3}{4}$	2	4	—	5	224
9	—	1	80	—	8	$\frac{1}{2}$	2	12	—	6	252
10	—	2	—	—	8	—	2	20	—	7	280
11	—	2	20	—	9	$\frac{3}{4}$	2	28	—	8	308
12	—	2	40	—	9	$\frac{1}{2}$	3	6	—	9	336
13	—	2	60	—	10	$\frac{3}{4}$	3	14	—	10	364
14	—	2	80	—	11	$\frac{1}{2}$	3	22	—	11	392
15	—	3	—	—	12	—	4	—	—	12	420
16	—	3	20	—	12	$\frac{3}{4}$	4	8	—	13	448
17	—	3	40	—	13	$\frac{1}{2}$	4	16	—	14	476
18	—	3	60	—	14	$\frac{3}{4}$	4	24	—	15	504
19	—	3	80	—	15	$\frac{1}{2}$	5	2	—	16	532
20	—	4	—	—	16	—	5	10	—	17	560
25	—	5	—	1	—	—	6	20	—	20	700
100	—	20	—	4	—	—	26	20	—	46	2800

PARIS et ses ENVIRONS.

Echelle 1:200.000





Embarcadères et Stations de Chemin de Fer à Paris.
— Embarcadères: 1. Chem. d.F. de l'Ouest 2. Chem. d.F. des
3. Chem. d.F. de Strasbourg 4. Chem. d.F. de Vincennes 5. Chem. d.F. de
6. Chem. d.F. d'Orléans 7. Chem. d.F. d'Orsay 8. Chem. d.F. de l'Est
— Stations: 9. Gare d'Intercité 10. St. de Passy R. St.
Porte Dauphine 12. St. de la Porte Maillot 13. St. de Courcelles 14.
des Batignolles 15. St. des Batignolles Clignancourt 16. St. de la Villette 17.
de Montmartre 18. St. de Charonne 19. St. de Belleville 20. 21. 22.
24. & 25. Stations. 26. Stat. de Grenelle 27. Stat. du Point du J.

3

PARIS

AND

NORTHERN FRANCE.

HANDBOOK FOR TRAVELLERS

BY

K. B.
K. BÆDEKER.

With 2 Maps and 21 Plans.

THIRD EDITION, REVISED AND AUGMENTED.

2
COBLENZ: KARL BÆDEKER.
1872.

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Preface.

The object of the present Handbook is to render the visitor to the French metropolis and Northern France as independent as possible of the services of guides, commissionaires, innkeepers, etc., and enable him to employ his time, as well as his money, to the best advantage.

Information is given concerning the objects of general interest, described by the Editor from his personal experience. A detailed account of all the specialties of Paris would of course far exceed the limits of a work of this character.

Visitors to picture-galleries and other collections may generally dispense with catalogues, as the Handbook contains sufficient information respecting all the most striking objects of interest.

The subdivision of the Plan of the city into three sections of different colours, accompanied by a key-map, will be found materially to facilitate reference, and entirely obviates the disagreeable necessity of unfolding several square feet of paper on every occasion.

Probably no city in the world ever underwent such gigantic transformations in its external appearance as the French metropolis during the reign of Napoleon III., and few cities have ever experienced so appalling a series of disasters as Paris since the declaration of the Republic. Many unwholesome purlieus, teeming with poverty and vice, were swept away under the imperial régime, to make room for spacious squares, noble

avenues, and palatial edifices. Paris was then in a transition state, and its grand metamorphosis was nearly complete when the gay, splendour-loving, pleasure-seeking city was overtaken by the signal calamities of 1870—71. Since the restoration of peace the city has in many respects resumed its former aspect, but in others it has sustained such irreparable losses that it must necessarily again pass through a protracted period of transition. The Editor has therefore found the preparation of the present edition of the Handbook a task of unusual difficulty. He has endeavoured to accompany the traveller to the chief attractions of Paris as he found them in the autumn of 1871. Many changes must, however, necessarily occur within the next few years; ruins will be restored or superseded by entirely new structures, museums and galleries will be remodelled and opened to the public under new auspices, and the ex-imperial palaces, châteaux, collections, etc. will be consecrated to 'national' purposes. Meanwhile it may be stated generally that the changes which have as yet taken place have been less considerable than might have been anticipated, and that the intention of the present government is to restore everything as far as possible to its former condition.

It need hardly be observed that it would be far beyond the scope of the Handbook to record all the momentous events of 1870—71, to describe the sieges of Paris by the Prussians and by the French, to give an account of the Communist insurrection, or to enumerate in detail the stupendous disasters and revolting crimes which characterised the second 'Reign of Terror' in May (20th—28th), 1871. Frequent allusion, however, to these events will be found in the following pages, and the Editor may here supplement his description of the 'principal attractions' of the city by a brief enumeration of the buildings, public and private, which have suffered most severely, and many of which, but for their mis-

fortunes, would have failed to arrest the traveller's attention. It may be premised that there is hardly a single public building, or street, or park in Paris which does not bear numerous traces of the recent devastations, or to which some melancholy story does not attach; the following list, however, will be found amply sufficient for the guidance of all ordinary visitors to the sadly mutilated metropolis.

Public Buildings and Monuments. The following have been either totally destroyed or seriously injured. On the N. bank of the Seine: Vendôme Column, Ministère des Finances, Tuileries, Bibliothèque du Louvre, Palais Royal, Théâtre Lyrique, Hôtel de Ville, Arsenal, Grenier d'Abondance (or 'de Réserve'), Colonne de Juillet, Caserne du Prince Eugène, Théâtre de la Porte St. Martin, Docks de la Villette. — On the 'Cité' island: Palais de Justice, Préfecture. — On the S. bank of the Seine: Ministère des Affaires Etrangères, Palais de la Légion d'Honneur, Conseil d'Etat and Cour des Comptes, Quartier (or Caserne) Bonaparte, Ecole des Mines, Gobelins.

Streets, Squares, Railway Stations. The streets and squares are those in which numerous houses have been destroyed or seriously damaged, the stations those which have been demolished by the bombardment, or totally or partially burned down. On the N. bank: Stations of Auteuil, Passy, and the Porte de Maillot, Avenue de la Grande Armée, Place de la Concorde, Rue Royale, Rue St. Honoré, Rue de Rivoli, Place de la Bastille, Station de Lyon, Station de Vincennes, Rue de la Roquette, Boulevard Voltaire (formerly du Prince Eugène), Château d'Eau, Boulevard St. Martin. On the S. bank: Rue du Bac, Rue de Lille, Rue Vavin.

Parks and Gardens. Bois de Boulogne, Jardin d'Acclimatation, Les Buttes Chaumont, Jardin des Plantes.

Suburbs and Environs. Most of the forts surrounding Paris have been totally demolished; the walls of a few

only have been left standing. The following places suffered most gravely: St. Denis, Neuilly, Passy, Auteuil, St. Cloud, Sèvres, Meudon, Clamart, Issy, Vanves, Châtillon, Choisy-le-Roi, Champigny, Bondy, La Courneuve.

As many travellers merely pass through Paris on their way to more distant scenes, some brief itineraries to Switzerland and the Rhine will, it is hoped, be found serviceable. A short account of the principal towns of N. France, with their magnificent specimens of Gothic architecture and their lingering traces of old-world peculiarities, will be acceptable alike to the archæologist, the architect, and the non-professional visitor.

Besides the first-class hotels mentioned in the Handbook, many of modest pretensions are enumerated which may safely be selected by the 'voyageur en garçon', with little sacrifice of real comfort, and great saving of expenditure. Those which the Editor, either from his own experience, or from an inspection of the numerous hotel bills sent him by travellers of different nationalities, believes to be most worthy of commendation are denoted by asterisks. It should, however, be borne in mind that hotels are liable to constant changes, and that the treatment experienced by the traveller is often contingent upon a variety of circumstances which can neither be foreseen nor controlled.

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Abbreviations

M. = Engl. mile; hr. = hour; min. = minute; r. = right; l. = left; N. = north, northwards, northern; S. = south etc.; E. = east etc.; W. = west etc.; R. = room; B. = breakfast; D. = dinner; A. = attendance; L. = light.

Asterisks

are employed as marks of commendation.

Introduction.

I. Language. Money. Passports. Douane.

For those who are desirous of deriving instruction as well as pleasure from a visit to Paris, the most attractive treasury of art and industry in the world, some acquaintance with the *French language* is indispensable. The metropolis of France, it is true, possesses English hotels, English professional men, English 'valets de place', English shops, etc.; but the visitor who is dependent upon such extraneous aid cannot expect to realise to the fullest extent the enjoyments which Paris so abundantly offers.

The decimal *Monetary System* of France is extremely convenient in keeping accounts. French *Banknotes* of 5000, 1000, 500, 200, and 100 francs are everywhere received at their full value. *Gold* coins are of the value of 100, 50, 40, 20, 10, and 5 francs; *Silver* coins of 5, 2, 1, $\frac{1}{2}$, and $\frac{1}{5}$ (20 centimes) franc; *Copper* of 10, 5, 2, and 1 centime (100 centimes = 1 franc). 'Sou' is the old name, still in common use, for 5 centimes; thus, a 5-franc piece is sometimes termed 'une pièce de cent sous', 2 fr. = 40 sous, 1 fr. = 20 sous, $\frac{1}{2}$ fr. = 10 sous. Italian, Belgian, and Swiss gold and silver (but not copper) coins are also received at their full value. — Smaller notes (*coupures*) of 5, 2 and 1 fr. have recently been issued by the *Comptoir d'Escompte* and the *Société générale* with authorization of government, provided that their full value was to be deposited at the *Banque de France*; as, however, the latter has been authorized of emitting *billets* of 10 and 5 fr., the *coupures* of the *Comptoir d'Escompte* etc. must be drawn back within 6 months. They are taken in shops, etc. at their full value at Paris, but not in the provincial towns, some of which (Troyes, Bordeaux, etc.) have issued notes of their own under the same restrictions as the Paris notes. Gold coins are now rarely met with at Paris, but of silver there is still an abundant supply.

English banknotes, gold, and even silver are generally received at the full value, except at the shops of the money-changers, where a trifling deduction is made. The table at the beginning of the book shows the comparative value of the French, English, and

American currencies, when (as is usual in ordinary traffic) at par; the addition of a list of the coins in circulation in Germany will not be unacceptable to travellers en route for the Rhine; the currency of Switzerland is the same as that of France.

Foreign bills of exchange on Paris must be furnished with a stamp of 5 c. per 100 fr., to be procured at the *Timbre National*, Rue de la Banque 13, before they are presented to the banker.

With regard to the cost of a visit to Paris, it is impossible to offer any remarks with precision. Supposing a traveller to frequent a hotel of either first or second-rate pretensions, to dine at a table d'hôte, or perhaps the 'Dîner de Paris', to partake of wine of a good though not extravagant quality, to visit the theatres, to indulge in a supper *à la carte*, etc., a pound a day would probably be the lowest estimate at which all this could be accomplished. The thrifty and experienced traveller, who visits Paris for its monuments, its galleries, its collections, and not for its pleasures, will know how to control his expenditure in accordance with the extent of his resources; but where all that can gratify the eye and the palate are so temptingly displayed, where luxury is raised to a science, and where the provocatives to extravagance meet one at every step, each traveller must be his own mentor.

Passports have again, since the events of 1871, become indispensable in France. They must, moreover, be provided with the *visa* of a French ambassador or consul (10 fr.). Application may be made to W. J. Adams, 59 Fleet Street; Lee and Carter, 440 Strand; E. Standford, 6 Charing Cross; or Letts and Co., 8 Royal Exchange.

In order to avoid any unpleasant detention at the *Customhouse* (or 'douane'), travellers are strongly recommended to eschew all articles not absolutely necessary. Books and newspapers are occasionally regarded with suspicion. Cigars (6 only free of duty) pay 10 c. each.

II. Post and Telegraph Offices.

The *General Post Office* is in the Rue Jean Jacques Rousseau, No. 55, near the church of St. Eustache (p. 116). The transmission of parcels is undertaken by the *Messageries*, Rue Notre Dame des Victoires 28, the *Compagnie Générale des Messageries*, Rue St. Honoré 130, and other companies.

The *Poste-Restante* office (corner of the Rue Pagevin and the Rue Coq-Héron) is open from 7. 30 a. m. to 8 p. m., on Sundays till 5 p. m. In applying for letters the written or printed name, or passport, of the addressee should always be presented. It is, however, far preferable to desire letters to be addressed to the hotel or boarding-house where the visitor purposes residing.

The postage for prepaid letters (10 grammes or $\frac{1}{8}$ oz.; half-a-franc in silver, it may be useful to observe, weighs $2\frac{1}{2}$ grammes) within the limits of Paris is 15 c., unpaid 25 c.; for any part of France, Algeria, and Corsica, prepaid 25 c., unpaid 40 c. Prepaid letters (10 grammes or $\frac{1}{8}$ oz.) to Great Britain 30 c., unpaid 50 c.; to N. America 50 c., unpaid 80 c.; Switzerland 30 c., unpaid 50 c.; Rhine 40—50 c.; N. Germany 50—60 c.; Russia 1 fr. Registered (*chargées*) letters must be furnished with two seals and pay double postage. A receipt is given, on presenting which, in case of loss, a compensation of 50 fr. may be recovered. Postage for newspapers (always prepaid), which must be enclosed by a narrow band only, capable of being removed without difficulty, for France 4 c., for Great Britain 8 c.

The letter-boxes for the evening-trains are emptied as follows: the ordinary street letter-boxes at 5 p. m.; at 5. 30 p. m. those of the offices Rue de la Ste. Chapelle 15, Rue d'Antin 10, Rue Palestro 5, Avenue Victoria 5, Rue St. Antoine 170, Rue Pascal 4, Rue des Fenillantes 86, Rue du Cherche-Midi 53, Rue Vaugirard 36 (Palais du Luxembourg), Rue Serpente 18, Rue St. Dominique 184, Rue de Bourgogne 2, Rue Montaigne 26, Boulevard Malesherbes 86, Avenue Joséphine 42, Rue d'Amsterdam 19, Gare du Nord, Rue de Bondy 28, Rue des Ecluses St. Martin 4, Rue de Strasbourg 2, Boulevard Richard Lenoir 36, Boulevard Voltaire 105, Rue d'Aligre 32, Boulevard Mazas 19, Boulevard de l'Hôpital 26; at 5. 45 p. m. those in the Rue Pont-Neuf 117, Rue de Luxembourg 9, Rue d'Antin 19, Boulevard Beaumarchais 83, Rue des Vieilles Haudriettes 4, Rue Cardinal Lemoine 28, Rue Bonaparte 21, Rue St. Dominique St. Germain 56, Rue de la Madeleine 28, Rue St. Lazare 11, Rue Taitbout 46, Rue d'Enghien 21; at 6 p. m. those of the offices in the Place de la Bourse, Rue de Cléry 28, Rue St. Honoré 202 and General Post Office. If too late for the last clearance of the boxes letters may be posted till 6 for an additional sum of 20 c., and till 6. 15 for 40 c. at the offices Rue Pont Neuf 17, Rue du Luxembourg 9, Rue d'Antin 19, Boulevard Beaumarchais 83, Rue des Vieilles Haudriettes 4, Rue Cardinal Lemoine 28, Rue Bonaparte 21, Rue St. Dominique 56, Place de la Madeleine 28, Rue St. Lazare 11, Rue Taitbout 46, Rue d'Enghien 21. For 20 c. additional, letters may also be posted till 6. 15, and for 40 c. till 6. 30, at the Rue St. Honoré 202, Place de la Bourse 4, Rue de Cléry 28, and at the General Post Office, where they are moreover received from 6. 30 till 7 for an additional sum of 60 c. Letters will likewise be forwarded on the same evening if posted at the proper railway-stations before 7. 25.

Telegraph Offices are to be found in each of the 20 Arrondissements. The most convenient are at the General Post Office, Rue Jean Jacques Rousseau 5; Avenue de la République 2;

Rue de Rivoli 17; Place de la Bourse 12 (day and night); the Luxembourg; office of the minister of the interior, Rue de Grenelle St. Germain 103 (day and night); Rue St. Lazare 112; Avenue des Champs Elysées 33 (till midnight); Rue Lafayette 35, corner of Rue Lafitte; the Grand Hôtel; Boulevard St. Denis 16; Station du Nord, etc. — Telegram (20 words) to any part of Paris or the Department of the Seine 50 c., to other parts of France 1 fr.; London 4, other parts of Great Britain 6 fr.; Belgium, Germany, and Switzerland 3 fr.; Italy, Spain, and Holland 4 fr., etc.

III. Embassies.

Austria, Rue de l'Elysée 2 (1—3).
 Belgium, Rue du Faubourg St. Honoré 153 (12—2).
 Denmark, Rue de l'Université 37 (1—3).
 Germany, Rue de Lille 78 (12—1½).
 Great Britain, Rue du Faubourg St. Honoré 39 (10—3).
 Holland, Rue Montaigne 9 (12—2).
 Italy, Avenue des Champs Elysées 6 (1—3).
 Russia, Rue Grenelle St. Germain 79 (12—2).
 Spain, Quai d'Orsay 25 (1—4).
 Sweden and Norway, Rue de Rovigo 22 (12—2).
 Switzerland, Rue Blanche 3 (10—3).
 United States of N. America, Avenue Uhrich 75, entrance Rue Spontini 6 (residence of the ambassador); offices Rue de Chaillot 95 (10—3).

The above are the present addresses; a change of residence, however, occasionally takes place.

IV. History and Statistics.

At the time of the conquest of Gaul by Julius Cæsar, the *Parisii* were a tribe settled on the banks of the *Sequana* or Seine, and their chief town was *Lutetia*, situated on the present island of *La Cité*.

The first event worthy of mention was the introduction of Christianity by St. Denis the Areopagite, who, according to tradition, suffered martyrdom on Montmartre about the year 250.

Constantius Chlorus is said to have founded the Palais des Thermes (p. 147) between 292 and 306.

Julian resided at Lutetia in 360. The name of the town was then changed to Parisii, and political franchises were granted to it.

In the vicinity of Paris, Gratian was defeated and slain by Maximus in 383.

Clovis, son of Childeric, king of Tournay, finally expelled the Romans about the year 496, embraced Christianity, and became

the founder of the *Merovingian* dynasty. He erected a church to St. Peter and St. Paul, which he subsequently dedicated to Ste. Geneviève who died in his reign. Few of the monarchs of this or the subsequent dynasty resided at Paris.

Pepin, in 752, was the founder of the second or *Carlovin-gian* dynasty.

Charlemagne, 768.

Louis I. (*Le Débonnaire*), 814.

Charles II. (*Le Chauve*), 840. Paris sacked by the Normans, 857. — The subsequent monarchs neglected the city, and, when it was again attacked by the Normans in 885, left it to its own resources. This dynasty was therefore deposed, and the crown given to Count Odo, who had been instrumental in repelling the Normans. Under his descendant

Hugh Capet, 987, the city rapidly increased in magnitude, and a palace, the present Palais de Justice, was commenced.

Robert (*Le Pieux*), 996.

Henry I., 1031. French crusades under Godfrey de Bouillon.

Philip I., 1060.

Louis VI. (*Le Gros*), 1108, founded a palace on the site of the Louvre.

Louis VII. (*Le Jeune*), 1137. His divorced wife, Eleanor of Guienne and Poitou, married Henry Plantagenet, afterwards Henry II. of England. Foundation-stone of Notre Dame laid by Pope Alexander III. 1163. *Suger*, abbot of St. Denis, the king's minister.

Philip II. (*Auguste*), 1180, considerably extended the city and surrounded it with a wall and turrets. Third Crusade, 1189. The English, Flemish, and German troops defeated at *Bouvines*, 1214.

Louis VIII. (*Le Lion*), 1223.

Louis IX. (*St. Louis*), 1226. Crusades to Egypt and Tunis. Paris obtains various municipal privileges. The *University* founded by Robert Sorbon, 1250.

Philip III. (*Le Hardi*), 1270.

Philip IV. (*Le Bel*), 1285, founded several courts of justice. He caused the transfer of the papal residence to Avignon, and in 1307 abolished the order of Knights Templar.

Louis X. (*Le Hutin*), 1314.

Philip V. (*Le Long*), 1316.

Charles IV. (*Le Bel*), 1322, died without issue. The *House of Valois* succeeds.

Philip VI., 1328. War with England, 1338. Battle of *Crécy*, 1346.

John II. (*Le Bon*), 1350; defeated and taken prisoner by the English at *Maupertuis*, 1356. Peace of *Bretigny*, 1360.

Charles V. (*Le Sage*). 1361, founded the Royal Library, the

Bastille, and the Palais des Tournelles. The city extended and re-fortified. The English expelled by *Bertrand du Guesclin*.

Charles VI., 1380, became insane twelve years afterwards. The French conquered by Henry V. of England at *Azincourt*, 1415. Paris occupied by the English, 1421.

Charles VI., 1422. The siege of Orleans raised by Joan of Arc, 1429. The English expelled. Paris desolated by famine and plague.

Louis XI., 1461. Introduction of printing and establishment of post-office.

Charles VIII., 1483; conquered Naples, 1495.

Louis XII., '*Le père du peuple*', 1498, first king of the younger branch of the House of Valois, conquered Milan and (in conjunction with the Spaniards) Naples. Having quarrelled with his Spanish allies, he was defeated by them on the *Garigliano* in 1503, on which occasion Bayard was present. The League of Cambrai formed for the purpose of expelling the Venetians from the mainland of Italy. The Venetians conquered at *Agnadello*, 1509. The French defeated at *Ravenna*, 1512.

Francis I., 1515. The city was probably more considerably altered and improved in this than in any of the preceding reigns. Numerous new edifices were erected, churches repaired, and fortifications extended. Palace of the Louvre and Hôtel de Ville commenced. Wars with the Emperor Charles V. Francis defeated and taken prisoner at *Pavia*, 1525.

Henry II., 1547, husband of *Catherine de Médicis*, accidentally killed at a tournament (p. 40). Final expulsion of the English.

Francis II., 1559, husband of *Mary Stuart* of Scotland.

Charles IX., 1560. The Tuileries erected. Massacre of St. Bartholomew, August 24th, 1572.

Henry III., 1574, brother of his two predecessors, assassinated at St. Cloud by Jacques Clément, a Dominican friar.

Henry IV., 1589, first monarch of the *House of Bourbon*, conquered the Roman Catholic League at *Arques* in 1589, and at *Ivry* in 1590, became a Roman Catholic in 1593, besieged and captured Paris in 1594. *Sully* his minister. Religious toleration granted by the Edict of Nantes. Henry divorced from Margaret of Valois in 1599, married Marie de Médicis the following year; assassinated by *Ravaillac* 1610. The metropolis greatly embellished during this reign. The Pont Neuf completed, additions made to the Louvre and Tuileries.

Louis XIII., 1610, banished his mother Marie de Médicis, who died at Cologne in 1642. *Richelieu* his minister (d. 1642). English fleet defeated at *Rhé*, 1627; *La Rochelle* taken from the Huguenots. The Palais Cardinal (now 'Royal') commenced by

Richelieu, and the Luxembourg by Marie de Médicis. New bridges, quays, and streets constructed. Jardin des Plantes laid out.

Louis XIV., 1643, under the regency of his mother, Anne of Austria. Ministers: Mazarin (d. 1661), Louvois (d. 1691), and Colbert (d. 1683). Generals: Turenne (d. 1675), Condé (d. 1686), Marshal Luxembourg (d. 1695).

War of the *Fronde* against the court and Mazarin. Condé defeated the Spaniards at *Rocroy*, 1643, and at *Lens* in Holland in 1645. Submission of the *Fronde*. Peace of the Pyrenees, 1659.

Louis married *Maria Theresa*, 1660. Part of Flanders conquered, 1667. Peace of Aix-la-Chapelle, 1668. — War with Holland, 1672. Peace of *Nymwegen*, 1678. Strasbourg occupied, 1681. Revocation of the Edict of Nantes, 1685. Devastation of the Palatinate. The French fleet conquered by the English at *La Hogue*, 1692. Peace of *Ryswyk*, 1697.

Spanish war of succession, 1701; the French frequently defeated by Marlborough and Prince Eugene. Peace of *Utrecht* and *Rastadt*, 1714.

During this reign upwards of eighty new streets and thirty-three churches were constructed. Hôtel des Invalides, Observatory, and the colonnade of the Louvre completed. Collège Mazarin, Gobelins, triumphal arches, etc. commenced. Fortifications converted into boulevards.

Louis XV., 1715, under the regency of the Duke of Orleans. Polish and Austrian wars of succession. Seven years' war with England. Successes of Frederick the Great and Ferdinand Duke of Brunswick against the French; battles of *Rosbach*, *Crefeld*, *Minden*, etc.

The Pantheon, Ecole Militaire, Palais du Corps Législatif, Hôtel des Monnaies, and many other important buildings were erected during this reign. Jardin des Plantes extended.

Louis XVI., 1774.

1789. Assembly of the *States General* at Versailles, May 5th. Formation of the *National Assembly*, June 17th. Storming of the Bastille, July 14th. Confiscation of ecclesiastical property, Nov. 2nd.

1790. National fête in the Champ de Mars.

1791. The Emigration. The king and royal family escape from Paris, but are intercepted at Varennes, June 20th.

1792. War with Austria, April 20th. Storming of the Tuileries, Aug. 10th. The king arrested, Aug. 13th. The *National Convention* opened, and royalty abolished, Sept. 21st. *Republic* proclaimed, Sept. 25th.

1793. Louis XVI. beheaded, Jan. 20th. Republican reckoning of time introduced, Sept. 22nd†. Reign of Terror. The queen

† The year had 12 months: Vendémiaire (month of the vendange, or vintage) from Sept. 22nd to Oct. 21st, Brumaire (brume, fog) Oct. 22nd

beheaded, Oct. 16th. Worship of Reason introduced, Nov. 10th. Loss of Belgium.

1794. Robespierre's fall and execution, July 28th. Jourdan's victory at *Fleurus*. Belgium reconquered.

1795. Conquest of Holland by Pichegru. Bonaparte commander of the troops of the Convention against the Royalists under Darnican, Oct. 3rd. Directory established, Oct. 28th.

1796. Bonaparte's successes in Italy (Milan, Arcole, Rivoli, Mantua, etc.).

1797. Peace of *Campo Formio*. Change in the Directory caused by the 'Revolution of 18th Fructidor', Sept. 4th.

1798. Bonaparte in Egypt. Victory of the *Pyramids*, July 21st. Defeated by Nelson at the battle of the Nile, Aug. 1st.

1799. Bonaparte invades Syria. Acre defended by Sir Sidney Smith. Victory of *Aboukir*, July 25th. Fall of the Directory, Nov. 9th. Bonaparte First Consul, Dec. 25th.

1800. Bonaparte's passage of the St. Bernard, May 13th. Victories at *Piacenza*, *Montebello*, and *Marengo*. Moreau victorious at *Hohenlinden*, Dec. 3rd.

1801. Peace of Lunéville with Germany, Feb. 9th.

1802. Peace of Amiens with England, March 27th.

1804. Napoleon Bonaparte proclaimed Emperor, May 18th. Coronation by Pope Pius VII., Dec. 2nd.

1805. Renewal of war with Austria. Battle of *Austerlitz*, Dec. 2nd. Peace of *Pressburg*, Dec. 26th.

1806. War with Prussia. Battles of *Jena* and *Auerstaedt*. Entry into Berlin, Oct. 27th.

1807. War with Russia and Prussia. Battles of *Eylau* and *Friedland*. Treaty of *Tilsit*, July 8th.

1808. War in Spain.

1809. Conquest of *Saragossa*. Renewed war with Austria. Battle of *Eckmühl*. Vienna entered, May 13th. Battle of *Wagram*. Peace of Vienna, Oct. 14th.

1810. Marriage of Napoleon with Marie Louise, daughter of Francis II. of Austria, March 11th.

1812. Renewed war with Russia. Battles of *Smolensk* and the *Moskova*. *Moscow* entered, Sept. 15th. Retreat commenced

to Nov. 20th, *Frimaire* (*frimas*, hoar-frost) Nov. 21st to Dec. 20th, were the three autumn-months; — *Nivôse* (*neige*, snow) Dec. 21st to Jan. 19th, *Pluviôse* (*pluie*, rain) Jan. 20th to Feb. 18th, *Ventôse* (*vent*, wind) Feb. 19th to March 20th, winter-months; — *Germinal* (*germe*, germ), March 21st to April 19th, *Floréal* (*fleur*, flower) April 20th to May 19th, *Prairial* (*prairie*, meadow) May 20th to June 18th, spring-months; — *Messidor* (*moisson*, harvest) June 19th to July 18th, *Thermidor* (*therme*, warmth) July 19th to Aug. 17th, *Fructidor* (*fruit*, fruit) Aug. 18th to Sept. 16th, summer months. — Each month had 30 days and consisted of 3 decads, weeks being abolished. At the close of the year there were 5 *Jours complémentaires*, Sept. 17th 21st. — The republican calendar was discontinued by a decree of Sept. 9th, 1805.

Oct. 19th. Passage of the *Beresina*. — Wellington's victory of *Salamanca*.

1813. Battles of *Lützen*, *Dresden*, *Leipzig*, *Hanau*, etc.

1814. Battles of *Brienne*, *Montmirail*, *Laon*, *Arcis sur Aube*, and *Paris*. Entrance of the allies into Paris, March 31st. Abdication of the Emperor, April 11th. His departure for *Elba*, May 4th. First Treaty of Paris, May 30th.

The frightful scenes of devastation which were enacted during the revolution, especially in 1793, need hardly be adverted to; they were, however, beneficial in sweeping away the overgrown conventual establishments, which occupied the best sites, and one-third of the area of the city. Under the Directory the museum of the Louvre was commenced. Vast improvements were effected under Napoleon; the mean buildings which formerly occupied the Place du Carrousel were demolished; the N. gallery between the Louvre and the Tuilleries and the handsome Rue de Rivoli were commenced; new streets, spacious markets, three bridges, quays, canals, etc. constructed; numerous fountains and monuments erected; churches restored and embellished; the Bourse and other public edifices founded.

1814. The **Restoration**. Louis XVIII. King.

1815. Napoleon's return from *Elba*. Battles of *Ligny* and *Waterloo*. Second entrance of the allies into Paris, July 7th. Napoleon banished to St. Helena, where he died (May 5th, 1821).

1823. Spanish campaign.

1824. Charles X.

1830. Conquest of *Algiers*. Revolution of July. Louis Philippe elected king, Aug. 7th.

1848. Revolution of February. **Republic**. Sanguinary conflicts in Paris, June 23rd to 26th. Louis Napoleon elected President.

1851. Dissolution of the *Assemblée Législative*, Dec. 2nd.

Civic improvements progressed comparatively slowly under Louis XVIII. and Charles X. Under Louis Philippe they were resumed with fresh vigour. Many handsome new streets were opened, churches and public edifices completed, vast works undertaken for the drainage of the city, new bridges and quays constructed, gardens and squares laid out, etc., at an outlay exceeding 100 million francs.

1852. Napoleon III., Emperor, elected by universal suffrage (*plébiscite*), Dec. 2nd.

1854. War with Russia. Crimean campaign.

1859. War with Austria. Battle of Solferino. Peace of Villafranca.

1861. Mexican expedition.

1870. War with Prussia.

July 19th. Declaration of war.

- Battles of *Weissenburg* (Aug. 4th), *Wörth* (Aug. 6th), *Spichern* (Aug. 16th), *Metz* (Aug. 14th, 16th, and 18th), *Beaumont* (Aug. 30th).
 Sept. 1st. Battle of *Sedan*. Surrender of Napoleon III.
 Sept. 4th. Proclamation of the *Republic*.
 Sept. 27th. Capitulation of *Strasbourg*.
 Oct. 27th. Capitulation of *Metz*.
 Dec. 2nd—4th. Battles near *Orleans*.
 1871. Jan. 19th. Battle of *St. Quentin*.
 Jan. 28th. Capitulation of *Paris*.
 March 1st. Entry of German troops into *Paris*.
 March 18th. Commencement of the Communist insurrection.
 April 2nd. Second siege of *Paris*.
 May 10th. *Peace of Frankfurt*.
 May 25th. Occupation of *Paris* by the Government troops.

Probably no city in the world ever witnessed such gigantic improvements as *Paris* under the past régime. Dense masses of houses and numerous tortuous streets were replaced by broad boulevards, spacious squares, and palatial edifices. Public works of colossal magnitude were undertaken, whilst those commenced in former reigns were brought to a successful completion. Embellishments on the most extensive scale were effected in the public parks and gardens, and, what is of incalculable importance, the city was thoroughly well drained, lighted, paved and supplied with water. *Paris* still reaps the benefit of many of these Napoleonic improvements, but it need hardly be said, that the irreparable losses it has recently sustained have deprived it of much of its former attractiveness.

Population. According to the latest census (prior to the siege of 1870—1871) *Paris* contained 1,696,141 (665,000 in 1788) souls, of whom 80,000 were Germans and 5000 English. The Germans settled at *Paris* and in other parts of France were expelled from the country after the first calamities of the French armies, an unquestionable violation of international law. About one-third of the births are illegitimate. The number of Protestants is estimated at 62,000, Jews 20,000, dissentient 30,000, the remainder being Roman Catholics.

Extent. The circumference of *Paris* is upwards of 21 miles; its area 19,280 acres, or about 30 sq. miles. The Boulevard de Sébastopol, the longest street, is about 2 M. in length.

Revenues. The budget of the city of *Paris* for 1865 amounted to 155,590,040 fr., the expenditure being equal to the receipts. The following items deserve mention. For educational purposes 4,473,101 fr.; street-cleaning 12,847,900 fr.; drainage, pavement, gas, etc. 22,447,595 fr. *Paris* at present contains 503 elementary

schools, 293 of which are conducted by lay and 210 by ecclesiastical superintendents. The number of pupils amounts to 94,630. The inner boulevards, forming one of the most frequented thoroughfares in Paris, are daily traversed by 24,099 horses, and 32,052 daily pass through the former Barrière de l'Etoile, leading to the Bois de Boulogne. Since 1859 the water-conduits have been extended by upwards of 67,000 mètres ($41\frac{3}{4}$ M.), the drains 39,000 mètres ($24\frac{1}{2}$ M.). A sum of 4,752,000 fr. was also expended in 1865 for architectural and ornamental purposes, 9,000,000 fr. for improving the streets, and 25,177,846 fr. for the construction of public edifices, to be erected with the aid of government. The total receipts of the five years 1859—64 amounted to 834,032,316 fr., the total expenditure to 832,530,330 fr. The annual interest of the civic debt was 13,589,363 fr.

V. Distribution of Time.

A sojourn of a fortnight or three weeks in Paris may suffice to convey to the visitor a superficial idea of the innumerable objects of attraction which the city contains, whilst a residence of several months alone would enable him thoroughly to explore its vast treasures of art and industry. The following plan, which is topographically arranged, will be found to facilitate the movements and economise the time of the visitor.

1st Day. General survey (p. 35). Walk in the Boulevards (p. 37), *Place de la Concorde (p. 85), Champs Elysées (p. 89), and Palais Royal (p. 51).

2nd Day. **Galleries of the Louvre (p. 54). *Madeleine (p. 118), and Chapelle Expiatoire (p. 47).

3rd Day. St. Germain l'Auxerrois (p. 115). Second visit to the Louvre. Place Napoléon and Arc de Triomphe du Carrousel (p. 80). *Jardin des Tuileries (p. 83).

4th Day. Palais de Justice and *Sainte Chapelle (p. 103). *Notre Dame (p. 113). Morgue (p. 109).

5th Day. St. Roch (p. 118). Conservatoire des Arts et Métiers (p. 112). St. Merri and *St. Eustache (p. 116).

6th Day. Palais de l'Industrie (p. 90). *Arc de l'Etoile (p. 92). Chapelle St. Ferdinand (p. 94). Bois de Boulogne (p. 95).

7th Day. *Buttes Chaumont (p. 134). Père Lachaise (p. 123). *Jury Column (p. 39). Place des Vosges (p. 40).

8th Day. *Jardin des Plantes (p. 155).

9th Day. *Jardin du Luxembourg (p. 147). **Modern pictures in the Luxembourg (p. 142). *Pantheon (p. 151). Library of St. Geneviève (p. 153). *St. Etienne du Mont (p. 175).

10th Day. *Musée des Thermes et de l'Hôtel de Cluny (p. 147). Hôtel des Monnaies (p. 159). *Ecole des Beaux Arts

(p. 162). St. Germain des Prés (p. 176). *St. Sulpice (p. 174). Walk through the Quartier Latin.

11th Day. *Ste. Clotilde (p. 177). *Hôtel des Invalides and *Napoleon's Tomb (p. 170). Blind Institution (p. 173). Champ de Mars (p. 171).

12th Day. Montmartre (p. 135). *Cemetery of Montmartre (p. 136). By omnibus to St. Denis (p. 203), and back by railway, *St. Vincent de Paul (p. 121). *Notre Dame de Lorette (p. 120).

13th and 14th Days. **Versailles (p. 181).

15th Day. St. Cloud and Sèvres (p. 199). St. Germain-en-Laye (p. 202).

16th Day. *Fontainebleau (p. 210).

If the weather be favourable at the commencement of the stranger's sojourn, he should lose no time in visiting the beautiful environs of Paris (days 12—16); or these excursions may be interspersed among the other sights according to circumstances.

The excursions to Versailles, St. Cloud, Sèvres, and St. Germain-en-Laye may thus be combined. On the way to Versailles (*rive gauche*), an hour may be devoted to Sèvres; in returning (*rive droite*), the park of St. Cloud may be visited from the Ville d'Avray station, after which the traveller proceeds on foot to the bridge at Boulogne, whence omnibuses start every 10 min. for Paris (or a walk through the Bois de Boulogne may be preferred). If a second visit be paid to Versailles, Paris should be quitted by the first train in the morning, in order to allow time for the inspection of the gardens (and the Trianons) before the opening of the museum. Omnibus from Versailles to St. Germain by Marly (p. 198) every afternoon in 1½ hr. The evening may then be most agreeably spent on the terrace of St. Germain, where a military band occasionally plays.

The appended list indicates the days and hours when the different collections etc. are accessible. The early morning and the afternoon may be most suitably devoted to the churches and cemeteries, which are open the whole day, to the Champs Elysées, the Jardin des Tuileries, the Jardin des Plantes, and the Jardin du Luxembourg; the evening to the theatres, concerts, etc. Monday may generally be spent in this way, as the principal collections are then closed. The animated scene presented by the boulevards may best be witnessed from 4 to 6 in the afternoon, before dinner.

It is a wise precaution never to sally forth without a passport, or at least visiting-cards, which ensure admission to the collections on days when the public are excluded.

The days and hours enumerated below, though at present correct, are liable to occasional variations. Strangers are there-

fore referred to *Galignani's Messenger*, the Saturday number of which also affords information respecting the Church of England and other services.

Collections etc.

Bibliothèque Nationale (p. 109), cabinet of medals and antiquities, Tuesdays and Fridays 10—3.

Bibliothèque Ste. Geneviève (p. 153), daily except Sundays and holidays 10—3 and 6—10 p. m.; closed from Sept. 1st to Oct. 15th; always accessible by payment of a fee.

*Blind Institution (p. 173), Wednesdays 11½—5 (with permission previously obtained from the director).

Bourse (p. 43), stockbrokers' business hour 1—3, open till 5 p. m.

St. Cloud (p. 199), park always accessible; the ruins of the château may also be inspected.

Compiègne (p. 259), château accessible daily 10—4, except Monday.

*Conservatoire des Arts et Métiers (p. 112), industrial collections open to the public Sundays and Thursdays 10—4; on other days 10—4, admission 1 fr.; library closed on Mondays.

Deaf and Dumb Institution (p. 173), Saturdays 2—5.

Ecole des Beaux Arts (p. 162), containing the celebrated hemicycle painting of Paul Delaroche, daily 10—4, fee 1 fr.; in Sept. on Wednesdays, Thursdays, and Fridays only.

*Fontainebleau (p. 210), château daily except Tuesdays, 12—4.

Hôtel des Invalides (p. 167) and church daily. *Napoleon's Tomb, Mond., Tuesd., Thursd., and Sat. 12—3. Military mass on Sundays at 12, followed by parade.

Hôtel des Monnaies (p. 159), collection of coins, Tuesdays and Fridays 12—3; workshops at the same hours on the same days, by permission previously obtained from the director.

Jardin d'Acclimatation (p. 98), daily from an early hour in the morning till dusk, adm. 1 fr.

*Jardin des Plantes (p. 155), botanical open the whole day, zoological from March 1st to Oct. 31st 11—5 (Sund. till 6), from Nov. 1st to March 1st 11—4; nat. hist. collections open to the public on Tuesdays and Thursdays 2—5 (in winter till 4) and Sundays 1—5 (in winter till 4), by ticket on Tuesdays, Thursdays, and Saturdays 11—2; hothouses, by ticket daily; inspection of the cages, by ticket daily 1—4.

**Louvre Galleries (p. 54), daily except Monday, 10—4; Marine Museum Sund. and Thursd. only, Ethnograph. Museum Thursd. only, at the same hours.

**Luxembourg (p. 142), modern paintings and sculptures, daily, except Mondays, 10—4.

Malmaison, la (p. 202) Wed., Thursd., and Sund. 12—4.

Musée d'Artillerie (p. 164), open to the public on Thursdays 12—4.

*Musée des Thermes et de l'Hôtel de Cluny (p. 147), open to the public on Sundays 11—4; with permission previously obtained from the director daily at the same hours.

Palais du Corps Législatif (p. 166), picture-gallery daily, with permission of the president, except during the sessions.

Sainte Chapelle (p. 105) daily, by special permission.

Trianon (p. 198) Mond., Tuesd., and Thursd. 12—4.

Tuileries (p. 80), not at present accessible.

**Versailles. Musée Historique (p. 184), daily 10—4; closed on Mondays.

Diary.

(To be compared with the preceding alphabetical list.)

Daily. Jardin des Plantes, Menagerie 11—4 or 5; hothouses by special permission. — Hôtel des Invalides. — Palais du Corps Législatif, see above. — Ecole des Beaux Arts 10—4. — Bourse 1—3. — Jardin d'Acclimatation, adm. 1 fr. — Conservatoire des Arts et Métiers 10—4, Sund. and Thursd. gratis, on other days adm. 1 fr. — Sainte Chapelle by special permission. — Bibliothèque Ste. Geneviève, except Sund. and holidays. — Palais de Justice, except Sund. and holidays. — Fontainebleau, except Tuesdays.

Daily except Mondays. Louvre 10—4, all the collections, except the Marine and Ethnograph. Museums. — Luxembourg 10—4. — Musée des Thermes et de Cluny 11—4½; on weekdays by special permission, or by showing passport or visiting-card. — Compiègne 12—4. — Versailles 10—4.

On certain days only: —

Sundays. Marine Museum in the Louvre 10—4. Hôtel des Invalides, military mass at 12, followed by parade. — Bird-market (p. 22) in the morning. — Dog-market (p. 22) 12—2. Château La Malmaison 12—4. — Trianon (Versailles) 12—4. —

Mondays. Napoleon's Tomb 12—3. — Grand Opera (p. 31). — Fontainebleau 12—4.

Tuesdays. Napoleon's Tomb 12—3. — Trianon (Versailles) 12—4. — Hôtel des Monnaies 12—3. — Cabinet des Médailles 10—3.

Wednesdays. Blind Institute 1—5, with special permission. — Grand Opera (p. 31). — Horse-market (p. 22), after 1 p. m. — Château La Malmaison 12—4.

Thursdays. Musée d'Artillerie 12—4. — Napoleon's Tomb 12—3. — Marine and Ethnographical Museums in the Louvre 10—4. — Trianon (Versailles) 12—4.

- Fridays.* Hôtel des Monnaies 12—3. — Grand Opera (p. 31).
 — Cabinet des Médailles 10—3.
Saturdays. Napoleon's Tomb 12—3.

VI. Weights and Measures.

(In use since 1790.)

The English values of the French weights and measures are given approximately.

Millier = 1000 kilogrammes = 19 cwt. 2 qrs. 22 lbs. 6 oz.

Kilogramme, unit of weight, = $2\frac{1}{5}$ lbs. avoirdupois = $2\frac{7}{10}$ lbs. troy.

Quintal = 10 myriagrammes = 100 kilogrammes = 220 lbs.

Hectogramme ($\frac{1}{10}$ kilogramme) = 10 décagrammes = 100 gr.

= 1000 décigrammes. (100 grammes = $3\frac{1}{5}$ oz.; 10 gr.

= $\frac{1}{3}$ oz.; $7\frac{1}{2}$ gr. = $\frac{1}{4}$ oz.)

Myriamètre = 10,000 mètres = $6\frac{1}{5}$ Engl. miles.

Kilomètre = 1000 mètres = 5 furlongs.

Hectomètre = 10 décamètres = 100 mètres.

Mètre, the unit of length, the ten-millionth part of the spherical distance from the equator to the pole = 3,0784

(about $3\frac{1}{13}$ Paris feet = 3,281 Engl. feet = 1 yd. $3\frac{1}{3}$ in.

Décimètre ($\frac{1}{10}$ mètre) = 10 centimètres = 100 millimètres.

Hectare (square hectomètre) = 100 ares = 10,000 sq. mètres = $2\frac{1}{2}$ acres.

Are (square décamètre) = 100 sq. mètres.

Déciare = $\frac{1}{10}$ are = 10 sq. mètres.

Centiare = $\frac{1}{100}$ are = 1 sq. mètre.

Hectolitre = $\frac{1}{10}$ cube mètre = 100 litres = 22 gallons.

Décalitre = $\frac{1}{100}$ cubd mètre = 10 littres = $2\frac{1}{5}$ gals.

Litre, unit of capacity, = $1\frac{3}{4}$ pint; 8 litres = 7 quarts.

The following terms of the old system of measurements are still occasionally employed:

Livre = $\frac{1}{2}$ kilogramme = $1\frac{1}{10}$ lb.

Pied = $\frac{1}{3}$ mètre = 13 in.

Aune = $1\frac{1}{5}$ mètre = 1 yd. 11 in.

Toise = $1\frac{9}{10}$ mètre = 2 yds. 4 in.

Lieue = $2\frac{1}{2}$ miles.

Arpent = $1\frac{1}{25}$ acre.

Setier = $1\frac{1}{2}$ hectolitre = 33 gals.

The thermometers commonly used in France are the Centigrade and Réaumur's. The freezing point on both of these is marked 0° , the boiling-point of the former 100° , of the latter 80° . It may easily be remembered that 5° Centigrade = 4° Réaumur = 9° Fahrenheit. In converting degrees of the Centigrade or Réaumur into degrees of Fahrenheit, 32° must be added to the result for temperatures above freezing; for lower temperatures the result must be subtracted from 32° .

VII. General Remarks on N. France.

The majority of visitors to Paris will find comparatively little to interest them in the provinces of N. France. The scenery is seldom of so attractive a character as to induce a prolonged stay, whilst the towns are on a small scale mere repetitions of the metropolis. The taste of the present day for improvement, which has been so strongly developed and so magnificently gratified in Paris, has similarly manifested itself in the provincial towns. Broad and straight streets with attractive shop-windows are rapidly superseding old and crooked lanes; whole quarters of towns are demolished, and large, regular squares take their place; while ramparts of ancient fortifications are converted into boulevards, faintly resembling those at Paris. Admirably adapted as this utilitarian bias doubtless is to the requirements of the 19th century, it cannot but be profoundly regretted that the few characteristic remnants of antiquity which survived the storms of the wars of the Huguenots and the great Revolution, and have hitherto resisted the mighty centralising influence of the metropolis, are now rapidly vanishing. Those who were acquainted with such towns as Rouen and Angers twenty or thirty years ago will now become painfully aware of this fact.

The towns of France generally present less variety than those of most other countries. They almost invariably rejoice in their boulevards, glass-arcades, 'jardins des plantes', theatres, and cafés, all feeble reproductions of their great Parisian models. Each also possesses its museum of natural history, interesting perhaps to the professional visitor, its collection of casts and antiquities, and its picture-gallery, the latter usually consisting of a few modern pictures and a considerable number of mediocre works of the 17th and 18th centuries.

The magnificent churches, however, which most of these towns possess, offer attractions not to be disregarded by even the most hasty traveller. The Gothic style, which originated in France, has here attained a high degree of perfection, especially in Normandy, a district so important in the middle ages. Architects will find abundant material here for the most attractive

studies, and even the amateur cannot fail to be impressed by the gems of Gothic architecture, such as St. Ouen at Rouen, or the cathedral of Chartres, notwithstanding the alterations which most of them have undergone. The Huguenots made deplorable havoc in the interiors of the churches, and the Revolution followed their example and converted the sacred edifices into 'Temples of Reason'. The task of restoring and preserving these noble monuments has recently been commenced and is now everywhere progressing.

Railways. A complete network connects Paris with the most important provincial towns. The trains *from* Paris run on the left, those *to* Paris on the right line of rails. It should also be observed that passengers always alight on the *left* side. The fares per English mile are approximately: 1st cl. 18 c., 2nd cl. 13½, 3rd cl. 10 c. The express trains ('*trains express*') generally convey first class passengers only. The first class carriages are inferior to those of other parts of the continent, and resemble those on most of the English lines; the same remark generally applies to the second class also. Smoking is prohibited if any one of the passengers object, unless, as rarely happens, the coupé is specially set apart for the purpose.

Tickets for intermediate stations are given up at the '*sortie*'; those for termini, before the station is entered. Luggage to the weight of 30 kilogrammes (66 Engl. lbs.) is free; 10 c. is charged for booking. The railway-porters (*facteurs*) are not entitled to remuneration, but it is usual to give a few sous for their services.

Public omnibuses convey passengers to and from the Parisian stations, to which a few only of the hotels send their own vehicles. Fare 30—40 c., luggage 20—30 c. more. The traveller's taste for light literature may be gratified by a purchase at the book-stalls at the stations. The principal newspapers are sold at 5—10 c. more here than in the town.

Hotels of the highest class and fitted up with modern accessories to comfort are encountered only in such towns as Havre, Rouen, Dieppe, Tours, etc., where the influx of visitors is very great. In other places the inns generally retain their primitive provincial characteristics, which, were it not for the frequent absence of cleanliness, might prove rather an attraction than otherwise. Usual charges at houses of the latter description: R. 1½—2 fr., L. 25—50 c., A. 50 c. As a rule the table d'hôte dinner (3—4 fr.) at 5. 30 or 6 o'clock is recommended, as a tolerable repast is not easily procured at other places or hours. The déjeuner (1½—2 fr.) at 10 or 11 o'clock will generally be regarded as superfluous by the English traveller, especially as it occupies a considerable time during the best part of the day. A slight luncheon at a café, which may be partaken of at any hour, thus leaving the traveller entire

master of his time, will be found far more convenient and expeditious. In southern districts, as on the Loire, wine is usually included in the charge for dinner. In Normandy a species of cider is frequently drunk in addition to, or as a substitute for wine. The usual fee for attendance at hotels is 1 fr. per day, if no charge is made in the bill; if service is charged, 50 c. a day in addition is generally expected. At the cafés also the waiters expect a trifling gratuity, but the obnoxious system is not carried to such an extent as in the metropolis.

The Churches, especially the more important, are open the whole day. As, however, divine service is usually celebrated in the morning and evening, visitors will find the middle of day or afternoon the most favourable time for their inspection. The attendance of the sacristan, or 'Suisse', is generally superfluous; usual gratuity $\frac{1}{2}$ fr., unless the contrary is stated in the following pages.

The Museums are generally open to the public on Sundays and Thursdays from 12 to 4 o'clock, and are often crowded. Visitors may always obtain access at other times for a gratuity (1 fr.). Catalogues may be borrowed from the concierge.

The most trustworthy information with regard to the departure of trains is contained in the *Indicateur des Chemins de Fer*, published weekly, and sold (40 c.) at all the stations.

Railway time is always that of Paris, which in many places differs considerably from the real time. Thus the Strasbourg time is 23 min. before, that of Brest 27 min. behind railway time.

Considerable English communities are resident in many of the towns mentioned in the Handbook, and opportunities of attending English churches are frequent (e. g. at Calais, Boulogne, St. Omer, Dieppe, Havre, Rouen, Caen, Tours, etc.).

1. ARRIVAL IN PARIS.

English Physicians, Chemists, etc.

The traveller with little luggage is of course the most independent. Small portmanteaus or travelling-bags carried by the owner himself are rarely opened by the officials of the *Octroi* (municipal tax on bread, meat, etc.); but larger trunks or boxes are sometimes examined. Travellers with direct tickets from England, or any other foreign country, who have not broken their journey at any intermediate station, usually undergo the custom-house (*Douane*) examination at Paris instead of at the frontier. This formality occupies 15—20 min.

As soon as the traveller is released from the *Douane*, he should secure the services of a porter (*facteur*, 15—20 c.), and direct his luggage to be taken to the nearest *fiacre* (fares see p. 24). Or, better still, lest there should be a scarcity of cabs, he may engage one immediately on his arrival, telling the driver to wait for the luggage (*'restez pour attendre les bagages'*), and receiving from him his printed number, and then proceed to superintend the examination of luggage. In this case 25 c. must be paid in addition to the fare for the first $\frac{1}{4}$ hr., after which the fare per hour is charged. If the traveller be doubtful of obtaining accommodation at the hotel he has selected, he had better at once engage his *fiacre* à l'heure.

The omnibuses, the conductors of which generally endeavour to take possession of the traveller and his luggage, are not recommended, unless they actually pass the door of the house where the traveller intends to alight (fare 30 c., from midnight till 6 a. m. 60 c., luggage 30—50 c., comp. p. 24).

Families or large parties will find an *Omnibus de Famille* a comfortable and comparatively inexpensive conveyance. These vehicles generally belong to the hotel-keepers, from whom they must be ordered by letter, stating by what train the party may be expected. Or application may be made to the *Chef de Gare* †. From the stations du Nord, de l'Est, and de l'Ouest 5 fr. recharged for an omnibus for 6 pers., and 8 fr. for 14 pers., about 2 cwt. of luggage being allowed for the party. From the

† A Monsieur le Chef de Gare de la Station à Paris.

Monsieur, je vous prie d'avoir bien l'obligeance de me faire venir au train de . . heures un omnibus de famille de . . places.

Veuillez bien, Monsieur, excuser mon importunité et recevoir à l'avance mes remerciements et l'assurance de ma haute considération.

stations de Lyon and d'Orléans the charge amounts to about 1 fr. for each person.

Travellers arriving at night may prefer to engage the services of a porter (*facteur*) and proceed on foot to the nearest hotel. Near the *Station du Nord* may be mentioned the *Hôtel Cailleux*, (R. 2—4 fr.), and the *Grand Hôtel du Chemin de Fer du Nord*, both in the Place Roubaix (Plan, Red 10), opposite the station; and the *Hôtel de St. Quentin*, Rue St. Quentin 27. These hotels are also restaurants. The Restaurant of *Meysick*, at the corner of the Rue Lafayette and the Boulevard de Magenta, is also recommended. — At the *Strasbourg Station* (de l'Est) may be mentioned the *Hôtel de St. Laurent et de Mulhouse*, Rue de Metz 4, to the left on leaving the station. Then in the Boulevard de Strasbourg: 78 *Grand Hôtel de Strasbourg*, 74 **Hôtel de l'Europe* with restaurant, 87 *Hôtel de Champagne et de Mulhouse*, 72 *Grand Hôtel de Paris*. — At the *Station de l'Ouest* (for Havre, Dieppe, etc.) *Hôtel de Mayence*, 20 Rue d'Amsterdam.

In order to avoid unnecessary loss of time, the traveller should, if possible, write the forms of application for permission to visit the Hôtel de Ville, etc. before leaving home, omitting however to close them, as sealed letters are liable to seizure at the custom-house. Suitable forms will in each case be found in the following pages.

To ensure civility from servants, officials, and others, the traveller in France is cautioned not to omit the inevitable '*s'il vous plaît*', when making a request, or even when ordering refreshments at a café or restaurant. Thus '*le cordon, s'il vous plaît*' is the expression usually employed in requesting the concierge to open the house-door. It should, moreover, be borne in mind that it is customary to address persons of humble station as '*Monsieur*', '*Madame*', or '*Mademoiselle*'.

The policemen (*Sergents de Ville*), who are to be met with in every street and place of public resort, are always ready, when civilly questioned, to furnish strangers with every information in their power. The Parisian police are so efficient and well-organised a body, that street-robberies are of far less frequent occurrence than in most other large towns. It is, however, advisable to be on one's guard against pickpockets, who are as adroit as the police are vigilant.

Should the traveller require medical advice during his stay in Paris, he will do well to note down the address of some respectable physician residing in the neighbourhood of his apartments. Among others may be mentioned: *Dr. Bishop*, Rue Matignon 22; *Dr. Burridge*, Avenue Montaigne 68; *Dr. Campbell*, Rue Royale St. Honoré 24; *Dr. Chepmell*, Rue Matignon 19; *Dr. Churchill*, Rue Scribe 7; *Dr. James*, Rue de Luxembourg 51; *Dr. Mac-Carthy*, Boulevard Malesherbes 17; *Dr. Mac-Gavin*,

Rue Sanssaies 10; *Dr. Otterbourg*, Boulevard des Capucines 39; *Dr. Rayner*, Avenue Uhrich 11; *Dr. Shrimpton*, Rue d'Anjou St. Honoré 17; *Dr. Ward*, Rue Castiglione 8. — Oculists: *Dr. Sichel*, Rue Neuve des Mathurins 86; *Dr. Herschel*, Rue Laffitte 18; *Dr. Liebreich*, Rue Marignan 21. — Dentists: *Mr. George*, Rue de Rivoli 224; *Mr. Rogers*, Rue St. Honoré 270; *Mr. Seymour*, Rue Castiglione 10; *Mr. Weber*, Rue Duphot 25; *Mr. Didsbury*, Rue Meyerbeer 3; *Mr. Gage*, Rue de la Paix 3; *Mr. Neech*, Rue du Faubourg St. Honoré 14. — Chemists and druggists: *Hogg*, Rue Castiglione 2; *Swann*, Rue Castiglione 12.

In the case of a serious or tedious illness, the patient cannot do better than enter one of the regular sanitary establishments. The *Maison Municipale de Santé*, Rue du Faubourg St. Denis 200, deserves special commendation; terms 4—15 fr. per diem, incl. board, lodging, medical attendance, and medicines. Similar private establishments with regard to which the patient should consult his physician, are more expensive (comp. p. 23).

Legal advisers: *Mr. Arnold*, Rue de la Chaussée d'Antin 20; *Mr. Digweed*, Rue du Colysée 5, Champs Elysées; *Mr. Gardiner*, Avenue des Champs Elysées 114; *Mr. Maugham*, Faubourg St. Honoré 54; *Mr. Mourilyan*, Rue St. Honoré 370.

2. HOTELS AND MAISONS MEUBLÉES.

Hotel-charges were raised considerably at the time of the Exhibition of 1867, but have since been somewhat reduced. The average charges of the last few years are stated in the Handbook. The disasters of 1871 have in some cases tended to raise, and in others to diminish the previous scale of charges. Those who are desirous of avoiding a disagreeable surprise should of course make enquiries beforehand, especially when a prolonged stay is contemplated. In this case the bill should be demanded every 3 or 4 days, by which means errors, whether accidental or designed, are more easily detected. In the case of a departure early in the morning, the bill should be obtained over night; for it is a favourite practice to withhold it till the last moment, when the hurry and confusion render overcharges less liable to discovery.

Although *Attendance* is always an item in the hotel-bill, it is usual to give the head-waiter and the concierge a fee of 1—2 fr. per week, and the under-waiter by whom the traveller has been served, about 2 fr. In a few instances the payment for service is left to the discretion of the traveller, who is expected to give $\frac{1}{2}$ —1 fr. daily. As this is not usually distributed among the servants till the end of the traveller's stay, an occasional extra gratuity will greatly tend to ensure civility.

Travellers are cautioned against keeping *Articles of Value* in the drawers or cupboards of their rooms. They should be entrusted to the care of the landlord, or sent to a banker.

The largest hotels in the city, and perhaps on the entire continent, are the two following: **Grand Hôtel du Louvre*, situated between the Louvre and Palais Royal (Plan, white 7), a huge, palatial edifice, the construction of which cost upwards of 50,000 l. The number of rooms is about 700, and upwards of 300 persons frequently dine at the table d'hôte. The **Grand Hôtel*, in the Boulevard des Capucines, nearly opposite the Rue de la Paix (Plan, red 5), contains 70 magnificently furnished saloons and upwards of 600 bedrooms, 5 dining-rooms, a telegraph-office, baths, billiard-rooms, smoking-rooms, reading-rooms, etc. — The charges in both these establishments were somewhat reduced in the summer of 1871. Louvre Hotel: R. from 3 fr., L. and A. 2, B. 1½, déj. with wine 3½, D. with wine 5 fr. — Grand Hotel: R. incl. A. 5 fr. and upwards, déj. with wine 4, D. with wine 5, pension 20, 25, or 30 fr. per day. — Both of these hotels are replete with every comfort, and travellers are sure to find accommodation at either, at any hour of the day or night. Many persons, however, will prefer the smaller, quieter, and less expensive establishments, especially when ladies and children are of the party.

Out of the vast number of hotels which Paris contains, a few only of the best-situated and most respectable are here enumerated.

Hôtel de la Place du Palais Royal (formerly *Trois Empereurs*), opposite the Hôtel du Louvre, entrance in the Rue de Rivoli 170, table d'hôte at 6 p. m. 4 fr. incl. wine. Adjacent to is the *Maison Meublée du Pavillon Rohan*, Rue de Rivoli 172. *Hôtel du Jardin des Tuileries*, Rue de Rivoli 206, well spoken of.

The following five hotels, situated in the Rue de Rivoli, opposite the garden of the Tuileries, and principally frequented by English travellers, are of the highest class and expensive: **Hôtel Meurice*, 228; **Hôtel Windsor*, 226; *Hôtel Brighton*, 218; *Hôtel Wagram*, 208; *Hôtel Rivoli*, 202. **Hôtel Bristol*, Place Vendôme 5 (Pl. red, 5); **Hôtel du Rhin*, Place Vendôme 4, D. excl. wine 3½ fr., R. 3 fr. and upwards; *Hôtel Vendôme*, Place Vendôme 1.

In the Champs Elysées, at some distance from the principal attractions: *Hôtel Meyerbeer*, Rue Montaigne 2, in the Cirque des Champs Elysées, good restaurant on the ground-floor; *Hôtel de Douvres*, Rue Montaigne 14 bis. — In the Rue St. Honoré (Pl. red 5, and white 5): No. 211, *Grand Hôtel St. James*, opposite the Tuileries, with 160 apartments; 223, *Hôtel de Lille et d'Albion*; 239, *Hôtel de France et de Bath*; 241, *Hôtel Choiseul*; 256, *Hôtel de Normandie*. Near the Rue St. Honoré: *Hôtel du Danube*, Rue Richemance 11 (Pl. red, 5).

The well-known *Hôtel de la Rue Royale*, 25 Rue Royale, the street leading from the Madeleine to the Place de la Concorde, was

burned down by the Communists in May 1871. In the parallel street farther W., Rue Boissy d'Anglas, No. 15, is the *Hôtel Vouillemont*.

In the two broad and handsome streets which lead from the Place Vendôme (Pl., red 5) to the Boulevard and the Rue de Rivoli respectively, are situated the following hotels, most of them much frequented by English travellers, all good, but expensive: in the Rue Castiglione, No. 4 *Hôtel Walther*, 5 *Londres*, 11 *Liverpool*, 12 *Castiglione*. In the Rue de la Paix, No. 8 **Mirabeau*, D. 5 fr.; 11 and 13 *Westminster*; 20 *Hollande*; 22 *Iles Britanniques*; 24 *Splendide Hôtel*, Place de l'Opéra. — In the vicinity, *Hôtel de Canterbury*, Boulevard Victor Hugo 44.

In the Rue Neuve St. Augustin, leading to the Rue de la Paix, near the Boulevard des Capucines, are the following less pretending hotels, which are well spoken of: No. 57, *Hôtel de l'Empire*, 46 and 48 *Hôtel de l'Orient*, 55 *de l'Amirauté*; 67 **Chatham*.

In the Boulevard des Capucines, opposite the Grand Hôtel, two large *Maisons Meublées*, Nos. 25 and 29. Then No. 5, *Hôtel de l'Opéra*, opposite the new opera-house; 37, *Grand Hôtel des Capucines*.

**Hôtel de Calais*, Rue Neuve des Capucines 5, near the Place Vendôme, R. 2—10 fr., B. 1½, L. ¾, A. ¾ fr., D., if previously ordered at the usual hour, 4 fr.

In the Rue Laffitte (Pl., red 7), leading to the Boulevard des Italiens: No. 20, *Hôtel Byron*, not expensive, good attendance, D. incl. W. at 6 o'cl. 4½ fr.; 40 **Hôtel Laffitte*, R. 2—10, D. excl. W. 4 fr.; 16, *Hôtel d'Artois*; 32, *Hôtel Dunkerque et Folkestone*. In the Rue Lepelletier No. 5, near the Boulevard des Italiens, *Hôtel de l'Europe*. — Farther to the N., in a somewhat remote situation, *Grand Hôtel de Chateaudun*, Rue de Chateaudun 31, corner of the Rue St. Georges.

In the Rue Richelieu (Pl. red 7, white 7): 17. *Grand Hôtel d'Orléans*; 63. *Hôtel de Malte*, R. 3—5, L. and A. 1, D. 3½ fr.; 69. *Hôtel de Valois*; 12. *Hôtel des Hautes Alpes*, not far from the Théâtre Français.

Grand Hôtel de Castille, Rue Richelieu 101, corner of the Boulevard des Italiens.

Hôtel de Nice et de Savoie, Rue Mazagran 12, a short distance to the N. of the Boulevard Bonne Nouvelle.

The hôtels garnis in the Rue Favart (No. 2), Place Boieldieu, etc., at the back of the Opéra Comique, are advantageously situated for the visitor to Paris, and less expensive than those of the Boulevards, while equally comfortable: *Hôtel Richelieu*, Rue Marivaux des Italiens 9, R. 4 fr.; *Hôtel Favart*, Rue Marivaux 5.

In the Cité Bergère (Pl., red 7) several unpretending hotels: No. 8, *Hôtel de la Haute Vienne*; 2 bis, *Hôtel de France*, etc

In the new Rue Lafayette, Square Montholon (Pl., red 7), No. 13, *Hôtel du Square Montholon*; beyond it, in the direction of the Boulevarts, No. 56, the large new *Hôtel d'Espagne et d'Amerique*; then, No. 60, the *Hôtel d'Angleterre et des Antilles*.

Hôtel des Deux Mondes, Rue d'Antin 8 (Pl., red 5), next the Marché St. Honoré and the Place Vendôme.

**Hôtel des Etrangers*, Rue Vivienne 3 (Pl., red 7), near the Palais Royal, D. incl. W. 5 fr., R. from 2½ fr., L. 1 fr., A. 75 c.; not to be confounded with the *Hôtel des Etrangers* in the Quartier Latin (p. 8); *Hôtel du Cadran*, Rue St. Sauveur 62.

Grand Hôtel du Périgord, Rue de Grammont 2, between the Palais Royal and the Boulevart des Italiens, R. 4, table d'hôte 4 fr.; No. 1, *Hôtel Manchester*.

**Hôtel Bergère*, Rue Bergère 30 bis, 32 and 34 (Pl., red 7), an old and respectable house, near the Boulevarts, R. 3, B. 1½, D. 4, A. ¾ fr. — *Hôtel Bernaud*, Cité Bergère 4; *Grand Hôtel des Arts*, same street 7.

Hôtel de Bavière, Rue du Conservatoire 17 (Pl., red 7), R. 3 fr. and upwards, B. 1½, D. at 6 o'cl. 4½ fr.

Hôtel de Lyon et de Berlin, Rue du Conservatoire 7, is well spoken of.

Hôtel du Pavillon de l'Echiquier, Rue de l'Echiquier 36, corner of the Rue Hauteville, leading to the Boulevarts Bonne Nouvelle and Poissonnière, R. 2—6, B. 1¼, *table d'hôte 4 fr., L. 60, A. 50 c.

Hôtel du Lion d'Argent, Rue d'Enghien 2 and Rue du Faubourg St. Denis 47. — *Hôtel de Rouen*, Rue St. Denis 247, to the S. of the Boulevart St. Denis.

Hôtel Violet, Passage Violet, Rue Hauteville 29, and Rue du Faubourg Poissonnière 36, near the Boulevarts, but distant from the Palais Royal, R. from 2, D. 4, L. ¾, A. ¾ fr.

**Hôtel de Cologne*, Rue de Trévise 10 and 12 (Pl., red 7). R. 2—6, B. 1, D. incl. W. 4 fr. — *Hôtel de la Havane*, Rue de Trévise 44, R. 2—5 fr.

Grand Hôtel de l'Athénée, Rue Scribe 13, near the new opera-house (Pl., red 5).

In the Rue du Helder (Pl., red 5), near the Boulevart des Italiens, are situated a number of hotels, where the charges are more moderate than at those in the Boulevart itself: No. 8, *Hôtel du Tibre*, not expensive, a good restaurant in the same house; *Hôtel du Helder* 10; **Grand Hôtel Richmond* 11, recommended for families, but expensive.

**Hôtel de Bade*, Boulevart des Italiens 32, and Rue du Helder 6, D. 6, B. 1½, A. 1 fr.

In the Rue de la Michodière, No. 9, to the S. of the Boule-

vart des Italiens (Pl., red, 5 and 7), *Hôtel de Gand et de Germanie*, R. and A. 2½, D. incl. W. 3½ fr., well spoken of.

At the extremity of the Rue Taitbout, next to the Boulevard des Italiens, Nos. 4 and 6, *Hôtel d'Espagne et de Hongrie*, well spoken of.

In the Rue Drouot, No. 1, near the Boulevard des Italiens (Pl., red 7), **Hôtel de Russie*, R. and L. 4—5, D. incl. W. 5, A. 1 fr.

Grand Hôtel de la Terrasse Jouffroy, with reading-room, Boulevard Montmartre 10 (Pl., red 7).

In the Boulevard Poissonnière: No. 30, *Hôtel Beau Séjour*, R. from 2, B. 1½ fr.; 32, *Hôtel St. Phar*, frequented by French visitors from the S. provinces. *Hôtel Rougemont*, corner of the Boulevard and the Rue Rougemont.

Grand Hôtel Louvois, in the quiet Place Louvois, Rue Lulli 3 (Pl., red 7), opposite the Bibliothèque Impériale, table d'hôte 4, R. from 4, B. 1¼, A. ¾ fr.; an old house, most of the rooms small.

Hôtel des Tuileries, Rue St. Honoré 147, a German house, reading and smoking rooms.

Hôtel de France et de Champagne, Rue Montmartre 132, near the Bourse, B. 1 fr., no table d'hôte.

Grand Hôtel de Nice, Place de la Bourse 36, a hôtel garni, no table d'hôte, R. from 2, F. 1½, A. 1 fr.

Hôtel Ste. Marie, Rue de Rivoli 83 (Pl., white 7), corner of the Rue de l'Arbre Sec, not far from the Pont Neuf, in a very central situation, R. 2—4 fr.

Hôtel Coquillière, Rue Coquillière 21, near the Palais Royal, also a restaurant, D. excl. W. at 5¼ o'cl. 3 fr.

Grand Hôtel des Gaules et d'Orient, Rue Coq-Héron 17.

Hôtel de Nantes, Rue d'Argout (formerly des Vieux Augustins) 47, R. 3, D. 2½ fr.; No. 3, *Hôtel de la Marine Française*. In the vicinity: *Hôtel de Toulouse*, Rue du Mail 10. *Hôtel du Nord et du Midi*, Rue du Bouloi (Pl., white 7). All these near the Palais Royal.

Hôtel de France (with restaurant), Rue du Caire 3, R. from 2¼ fr., frequented by men of business from the provinces.

The hotels in the Boulevards de Strasbourg, de Sébastopol, and Voltaire (formerly du Prince Eugène) are more distant from the principal attractions. In the Boulevard de Strasbourg (besides that mentioned at p. 2): 20, *Grand Hôtel de Sébastopol*. In the Boulevard de Sébastopol: 112, *Hôtel de France et d'Algérie*. In the vicinity: *Hôtel Vauban et du Square des Arts et Métiers*, Rue Salomon de Caus 6, opposite the Théâtre de la Gaîté. In the Boulevard de Voltaire No. 6, at its union with the Boulevard du Temple, *Hôtel International*.

The hotels on the Left Bank of the Seine are also less

suitable for travellers whose stay in Paris is limited, as they are too distant from the Boulevards and the Palais Royal, the principal centres of traffic. *Hôtel Harcourt*, Boulevard St. Michel 3; *Hôtel de Cluny*, No. 18. — *Hôtel des Ministres*, Rue de l'Université 32; *Hôtel de l'Université*, No. 22. — *Hôtel des Ambassadeurs*, Rue de Lille 26, etc. — These are all more or less in the style of the Quartier Latin.

The following *Hôtels Garnis* on the l. bank of the Seine, near the Pont Royal are respectable and not expensive: *Hôtel de France*, Rue de Beaune 5; *Hôtel de Lorraine*, No. 7 (Pl., white 5). *Hôtel de Béarn*, Rue de Lille 38.

In the Boulevard St. Michel, beyond the Ile du Palais, No. 6 (to the r. by the fountain), *Grand Hôtel des Principautés-Unies*; opposite to it, No. 3, *Grand Hôtel d'Harcourt*; Nos. 14, 21, 41, and 43 are *Maisons Meublées*.

The **Hôtel de Londres*, Rue Bonaparte 3 (Pl., white 6), near the Institut de France, is a favourite resort of scientific men.

Maison Meublée, Rue Bonaparte 27, a clean house, with pleasant court, R. 25—60 fr. per month.

Maison Meublée de Mme Wehrlé, Rue St. Vincent de Paul 7, near the Station du Nord (Pl., red 8, 10), is recommended, but is somewhat remotely situated.

The following *Hôtels Garnis* in the Quartier Latin are respectable houses, and suitable for the traveller of moderate requirements: **Hôtel Corneille*, Rue Corneille 5, R. 2—3½ fr. per day, 30—60 fr. per month. *Hôtel des Etrangers*, Rue Racine 2, R. 2—4 fr. per day, 30—60 fr. per month; opposite to it, *Hôtel St. Vallery*, similar charges; both of these houses are on the Boulevard St. Michel, and pleasantly situated. *Hôtel St. Pierre*, Rue de l'Ecole de Médecine 4, R. 25—50 fr. per month, table d'hôte at 5½ and 6½ p. m., B. and D. excl. wine 65—70 fr. per month. — Single rooms at moderate charges can nowhere be procured so easily as in the Quartier Latin, the great majority of the houses being fitted up for the reception of lodgers.

Between Notre Dame and the Jardin des Plantes, on the Quai de la Tournelle 15 (Pl., white 10), is situated the **Hôtel de la Tour d'Argent*, a small but clean and comfortable house (R. 2 fr.). Opposite this hotel is the *Ecole de Natation de l'île St. Louis*, where the water of the Seine is much purer than in the baths farther down the river.

For a stay of some duration, the following lodging-houses may be mentioned as quiet and pleasantly situated: *Maison Briquet*, Avenue des Champs Elysées 67 and 69; *Maison Vanstienne*, Rue des Petits Hôtels 12, not far from the Strasbourg station; *Hôtel des Provinces*, Rue Geoffroy-Marie 2, Faubourg Montmartre. — Quiet lodgings on the l. bank of the Seine may be found near the Luxembourg, opposite to the garden, in the Rue Vaugirard, etc.

3. RESTAURANTS.

Paris is indisputably the cradle of high culinary art. The ordinary tables d'hôte convey to the mind but a feeble idea of the perfection to which this art is carried; the 'chefs d'œuvre' must be sought for in the first-class restaurants. It must, however, be borne in mind that in one of these establishments the taste of the connoisseur can hardly be adequately gratified at a less expenditure than 10—15 fr.

A few of the best and most respectable restaurants, especially in the most frequented situations (Palais Royal, Boulevarts, etc.) are here enumerated. The charges are mentioned approximately, but it should be observed that they have been rising steadily within the last few years in consequence of the enormous rents paid for these establishments; the prices of many of the necessities of life have moreover been raised since the Revolution of 1870—71.

At the large restaurants the portions are usually very ample, so that one portion suffices for two persons, or two portions for three. The visitor should therefore avoid dining alone. It is even allowable to order one portion for three persons. In the establishments of the better class, ladies may always without the slightest impropriety be of the party.

At some of the less fashionably situated restaurants (see p. 14) the viands are as good as those in the restaurants of the Palais Royal and the boulevarts, but less expensive.

The Bill of Fare often consists of a book of many pages, bound in velvet. Whatever dish is selected, it is sure to be found unexceptionable of its kind. At the smaller restaurants it is not prudent to order any dish which is not mentioned in the 'carte du jour'. The subjoined list is given with a view to make the stranger acquainted with the names of the commonest dishes rather than with those of Parisian delicacies. The triumphs of Parisian culinary skill consist in the different modes of dressing fish and filet de bœuf, and in the preparation of fricandeaus, mayonnaises, and sauces.

Huitres, oysters, 1 fr. 10 c.—2½ fr. per doz.

Potage à la Julienne, soup containing finely cut vegetables.

Potage à la purée aux croûtons, a kind of pea-soup with dice of toasted bread.

Cornichons, pickled cucumbers.

Oseille, sorrel, very popular in Paris.

Pommes, potatoes (it is not customary to add *de terre*).

Pommes sautées, potatoes stewed in butter.

Pommes à la maître d'hôtel, potatoes with parsley and butter.

Purée de pommes, mashed potatoes.

Petits pois, green peas (*au sucre* or *au beurre*).

Haricots verts, green beans.

Haricots blancs, white beans, a standard dish among the French middle classes.

Flageolets, a superior quality of white beans.

Canard aux navets, roasted duck with turnips, a popular dish.

Pieds de cochon à la Sainte Menchould, pig's petticoes seasoned, a favourite dish, often exposed to view in shop-windows.

Beefsteak bien cuit, beefsteak well-done, *saignant* underdone.

Filet de Bœuf, a favourite dish of the French.

Châteaubriand, a kind of beefsteak, but thicker.

Fricandeau, larded veal-cutlet.

Gigot, leg of mutton.

Foie de veau, calves' liver.

Rognons, kidneys.

Poulet, chicken. *Un quart de poulet* is a sufficient portion for one person.

Filets de chevreuil, roasted venison.

Perdrix, partridge; *aux choux*, with cabbage and sausages.

Perdreaux, young partridges.

Sole au gratin, fried sole.

Turbot, turbot; *Barbu*, a kind of plaice.

Raie, roach. *Maquereau*, mackerel. *Moules*, mussels.

Omelettes of different kinds, *aux confitures*, *aux fines herbes*, *au fromage*, *au rhum*, *aux rognons*, etc.

Beignet de pommes, apple-fritters.

Meringues, cream-tarts.

Caraffe frappée, caraffe of iced water.

Vin frappé, wine in ice.

The wines principally in vogue are (Bordeaux) *St. Emilion* and *St. Julien* (3—4 fr.), *Château Larose*, *Ch. Latour*, and *Ch. Lafitte* (6—8 fr.); *Haute Sauterne* is a white Bordeaux wine (3—4 fr.). *Beaune* (2½—4 fr.), *Pomard*, *Volnay*, *Nuits* (4—5 fr.), *Romanée*, and *Chambertin* (5—8 fr.) are wines of Burgundy. *Montrachet* (4 fr.) and *Hermitage* (6 fr.) are white Burgundy wines.

Fromage Suisse is a kind of cream-cheese; *Fromage de Brie* and *Gruyère* are also popular; *Camembert* and *Roquefort* are most esteemed in winter.

It should be observed that if the diner partakes of the 'hors d'œuvre' presented to him between the courses, consisting of radishes, prawns (*crevettes*), etc., his bill will swell into proportions for which he is probably not prepared.

The ordinary red table-wine is usually drunk mixed with water (or better, with aerated water, of which a 'siphon', or a 'demi-siphon' may be ordered), a precaution especially recommended in the inferior restaurants. A whole bottle is often placed on the table for each person, unless half a bottle only is expressly ordered.

The Parisian dinner-hour is between 5 and 8 o'clock. The principal restaurants are generally crowded between 6 and 7; strangers will therefore find it pleasanter to dine between 5 and 6.

'*Garçon, l'addition, s'il vous plaît!*' 'Waiter, the bill!' The waiter then brings the account from the '*dame de comptoir*'; on receiving payment he expects a fee of 5 or 6 sous (4—5 in the inferior restaurants). The attention shown to the regular frequenters of a restaurant is of course mainly dependent on the fees which the waiters receive from them.

Travellers may generally avail themselves of one of the *Tables d'Hôte* (5 or 6 p. m.) at the hotels without being resident in the house, but in some cases they are required to give previous notice of their intention.

The '*Dîners à Prix-fixe*' have comparatively recently come into vogue. They resemble the *tables d'hôte*, with the exception that the diner is at liberty to come at any hour between 5 and 8 (*déj.* from 10 to 1), and is enabled to dine much more expeditiously; or, if so disposed, he may prolong his repast to an hour or more. Payment in some instances is made at the door on entering. In cases where a whole bottle of table-wine is included in the charge for dinner, half a bottle of a better quality may always be obtained in its stead. Meats and vegetables are served separately; those who prefer them together must make known their wish. The cuisine is sometimes scarcely inferior to that of the best restaurants. These establishments are recommended to travellers who are not *au fait* at ordering a French dinner.

The traveller should bear in mind that, at the cheaper restaurants where he partakes of four or five different dishes and half-a-bottle of wine for 2 or 2½ fr., it is utterly impossible that the viands should always be of the best quality. The chief endeavour of such establishments is to provide a varied and showy, rather than a wholesome repast, and they should therefore be patronised but sparingly. The quality of the food at the *Maisons Duval* (p. 14) is generally unexceptionable, and these '*établissements de bouillon*' are therefore preferable in many respects to their more attractive rivals. The connoisseur in the culinary art will of course avoid the '*dîner à prix fixe*', and betake himself with one or two discriminating friends to a restaurant of the best class, where he need be under no unpleasant apprehensions. Even the solitary traveller will exercise a wise discretion in selecting houses of the best class, at which a simple repast of 2—3 courses may be obtained for a reasonable sum.

While the Editor here enumerates some of the principal restaurants in the quarters of Paris chiefly frequented by strangers, he begs to remind his readers that there are many others

every possible description in every part of the city. Wherever the traveller may chance to take up his abode, he may depend on obtaining a tolerable breakfast and dinner at some restaurant in his immediate vicinity, although the house may not be mentioned in the Handbook.

Diners à Prix-fixe in the Palais Royal and Vicinity.

The charges in each case vary according to the quality of the wine desired.

North Side (Galerie Beaujolais), No. 88, *Tissot aîné*, déjeuner 1½, dîner 2 fr., with better wine 2½ fr.

West Side (Galerie Montpensier), the pleasantest on hot afternoons because in the shade: No. 65, *Adolphe Tavernier jeune* (*A. Boutillac, successeur*), D. 2 or 2½ fr.; 40 and 41 *Trappe*, same charges; 36 *Leblanc* ('Dîner du Palais Royal'), déj. 1½, D. 3 fr.

East Side (Galerie Valois): No. 167 *Richefeu*, déj. 1½, D. 2½ fr.; 160 *Louard* ('Henri IV.'), déj. 1½, D. 1 fr. 60 c. or 2 fr.; 142 and 145 *Demory jeune*, déj. 1½, D. 2 fr.; 137 *Richard*, déj. 1½, D. 2½ fr.

Near the Palais Royal and the Louvre: *Laur. Catelain*, Rue Montpensier, D. 2½ fr.; *Catelain aîné*, Rue de Valois Palais-Royal 9, D. 2½ fr.

Tables d'hôte of moderate pretension, from 5 to 7 o'clock (a fresh table every ¼ hr.): *Vve Deramé*, Rue Notre Dame des Victoires 16; *Mathon*, Rue Coquillière 20, etc.

Diners à Prix-fixe in the Boulevards etc.

Dîner du Paris, Boulevard Montmartre 12, entrance in the Passage Jouffroy 11 (Pl., red 7), déj. 2½, D. 4½ fr., the latter including a bottle of table-wine or half a bottle of superior quality.

Bessay, Passage Jouffroy 16, déj. 1¾, D. 3 fr., a good dinner for the price.

**Dîner du Commerce*, Passage des Panoramas 24, first floor, déjeuner 2, D. 3 fr., couvert d'enfant 1½ fr.

Dîner Européen, Rue Lepeletier 2, déj. 2½, D. 4½ fr.

Restaurant du Progrès, Rue Rivoli 194, corner of Place Rivoli, déj. 1½, D. 2 fr., very good for the price.

Puech ('Au Rosbif'), Rue de la Bourse 3, a good and respectable, although unpretending restaurant, déj. consisting of tea or coffee with bread and butter and meat or eggs, or of two dishes and a carafon of wine, 2¼, D. 2¼ fr.

Restaurants in the Palais Royal and Vicinity.

North Side: No. 98, *Les trois Frères Provençaux* (closed at present); No. 81, **Véfour* (beefsteak 1¾, Mayonnaise au saumon 2½ fr.). These two are the most celebrated of the old-established Parisian restaurants.

Two others in the Palais Royal of scarcely inferior reputation are: *Duchesne* (Galerie Valois 106—109, N.E. corner), and *Blot* (Galerie Montpensier 9—12, W.side.)

West Side: Galerie de Chartres 12 and 15, is the shop of **Chevet*, an unrivalled emporium of delicacies; dinners, however, are not provided.

**Au Bœuf à la Mode*, Rue Valois 8, at the extremity of the Galerie d'Orléans in the Palais Royal, ample portions, good wine.

Restaurants in the Boulevarts etc.

The even numbers are on the N., the uneven on the S. side.

Boulevard des Capucines (N. side). No. 10, *Mde Blée*, also in the Place de l'Opéra 6; 39, *Tavernier* (Restaur. Hills).

Boulevard des Italiens. No. 38, *Bignon jeune*, corner of the Chaussée d'Antin; 20, **Maison Dorée*; 16, *Café Riche* (*Bignon aîné*); 13, **Café Anglais*. These establishments are all first rate, and as expensive as the best in the Palais Royal. No. 10, *Restaurant Ch. Grossetête*.

No. 29, **Café du Helder* (E. Catelain), déjeuner on the ground-floor, dinner in the entresol, expensive (flet 1½, 1½ fowl 4 fr.).

In the vicinity: *Noël-Peter's Café-Restaurant*, Passage des Princes 24—30, near the Rue Richelieu to the S.

Boulevard Montmartre. No. 12, *Diner de Paris*, and opposite, Passage des Panoramas 24, **Dîner du Commerce*, see p. 12. No. 16, *Café Mazarin*.

Those who desire to make acquaintance with the Italian cuisine should go to **Galliani*, Rue du Helder 16, to the N. of the Boulevard des Italiens.

Boulevard Poissonnière. No. 32, *Restaurant Brébant*; 26 **Béjot*; 2, **Café Poissonnière* (beefsteak 1½ fr.).

At the corner of the Rue Rougemont: *Hôtel et Restaurant Rougemont* (beefsteak 1¼, good Rhenish wine 4 fr.)

Boulevard Bonne Nouvelle. No. 32, *Buffon*, and 36, *Marguéry*, are two of the few Parisian restaurants where the visitor may dine in the open air; shade in the evening.

Boulevard St. Denis. No. 14, *Challet-Maire*, good wines, well known for its mussels ('moules'); also Boulevard de Strasbourg 1 (beefsteak 1 fr.)

Boulevard du Temple. Nos. 29 and 31, *Tavernier Jeune* (Restaur. *Bonvalet*), moderate charges; the Jardin Turc (p. 17) is connected with this establishment.

**Philippe*, Rue Montorgueil 70 (Pl., red 7).

In other quarters of the city may be mentioned:

Restaurant Julliard, Rue Vivienne 36.

Restaurant Vian, Rue Neuve St. Augustin 62.

Thomas, Rue de l'Ancienne Comédie 18.

Caron, Rue Geoffroy l'Angevin 1 (Pl., white 9), to the W. of the Rue du Temple.

Reinhardt, Rue de Rivoli 78.

Lucas, Place de la Madeleine 9.

**Byron's Tavern*, Rue Favart 2, corner of the Rue Grétry, Engl. cookery, Engl. beer, good wines, D. at 6½ o'clock 3 fr.

Taverne Anglaise, Rue de Morny 107, similar to the last.

Taverne Britannique, Rue Richelieu 104, near the Boulevard Montmartre (beefsteak 1¼ fr.).

A good breakfast in the English style may be partaken of at one of these houses. — Weber's well-known English tavern ('His Lordship's Larder') at the corner of the Rue Royale and the Rue St. Honoré, was destroyed by the Communists in May, 1871.

**Restaurant Morel*, Rue Favart 8, near the Opéra Comique (Pl., red 7), unpretending, but good French cuisine.

Champeaux, Place de la Bourse 13, opposite the S. side of the Bourse, a restaurant of the best class.

Champs Elysées. Among the numerous restaurants here the following may be mentioned:

Frey et Rummel, Avenue Matignon 1, in the Rond Point;

**Laurent*, Carré des Champs Elysées, on the r., not expensive; *Ory*, Avenue Uhrich 10, and Rue Rude 2.

Boulevard de Sébastopol. No. 9, *Prévost*, corner of the Rue Rivoli 49, *L'Union du Commerce*.

Left Bank of the Seine. *Constant Laurain* (*Café d'Orsay*), Quai d'Orsay 1.

**Lapérouse*, Quai des Grands Augustins 51, corner of the Rue des Grands Augustins (Pl., white 8).

**Blot aîné*, Rue de Lille 33, recommended.

Quartier Latin. Restaurants, especially of the second and third class, abound here. Among the most respectable may be mentioned: **Magny*, Rue Mazet 3 (Pl., white 8, near the Pont Neuf); *Foyot-Lesserteur*, Rue de Tournon 33, opposite the entrance of the Palais du Luxembourg (Pl., with 8), and Rue de Vaugirard 22 bis.

Those who desire to dine in the vicinity of the Jardin des Plantes will find the **Restaurant de la Tour d'Argent* (Quai de la Tournelle 15, opposite the bridge) a respectable house. Refreshments may also be obtained at the *Chalet du Jardin des Plantes*, at the entrance to the garden, opposite the Pont d'Austerlitz.

Etablissements de Bouillon. At these restaurants, founded originally by a butcher named *Daval*, a limited number of dishes only is to be found in the bill of fare, and their professed object is to supply good and wholesome food at a moderate charge. They are extremely popular with all classes

of society, and may without hesitation be visited by ladies. Each guest on entering is furnished with a card, on which the waiter afterwards notes the dishes partaken of. Usual scale of charges: serviette 5, bread 10, carafon of wine 15, bottle 80 c. to 1 fr., 'siphon' of aerated water 15, soup 15—20, meat, fish, etc. 30—50, vegetables 30—40 c.; the charge for an ordinary dinner will therefore amount to 2 fr. or upwards. A fee of 15—20 c. is left on the table for the waiter; the bill is paid at the bar and receipted, and is finally given up to the 'controleur' at the door. The most extensive of these establishments is in the Rue Montesquieu, No. 6, to the E. of the Palais Royal. The following are some of the principal branch-establishments: Boulevard Poissonnière 11, Boul. Montmartre 21, Rue Turbigo 45 (corner of Rue St. Martin), Boul. Sébastopol (corner of Boul. St. Denis), Rue de Rivoli 47, Rue des Filles St. Thomas 7, Rue Sartine 10, Rue Beauregard 2, Boul. St. Michel 26 (corner of Rue de l'Ecole de Médecine), Rue du Pont Neuf 10 (corner of Rue de Rivoli). — *Porret's* établissements de bouillon are similar: Boulevard St. Michel 34, Rue Lafayette 52, etc.

Beer of various kinds (Bavarian, Strasbourg, Vienna, etc.) may be obtained at all the cafés, 30—40 c. per glass ('*le boc*'), and also at the following restaurants:

Débès, Rue du Faubourg Poissonnière 4; *Seidel-Gürtler*, Rue d'Hauteville 32; *Pinget*, Rue d'Argout 49; *Restaurant Viennois*, Rue Rougemont 3, Germ. and Hungar. cuisine, D. about 6 p. m. 2—3 fr.; *Grand Café-Brasserie de la Ville*, Rue Rivoli 78; *Boutté*, Rue Mouffetard 28; *Neesser*, Rue Halévy 12; *Paris et Comp.*, Boul. Richard Lenoir 3; *Fanta*, Rue de la Terrasse 30 (Vienna beer).

Then the establishments of the Vienna brewer *Dreher*, whose beer obtained a prize at the 'Exposition' of 1867, but now seems less popular than formerly: Boulevard St. Michel 7, by the Jardin du Luxembourg; Place du Chatelet, corner of the Rue St. Denis; Rue de Lafayette 53, etc.

4. CAFÉS.

Some of these establishments should be visited by the stranger who desires to see Parisian life in all its phases, but let him scrupulously avoid those where the chairs are in unpleasant proximity with the gutters. They are the after-dinner resort of the great majority of the male community of Paris, and are sometimes convenient for breakfasting: coffee, bread and butter 1 fr., and waiter's fee about 10 c., 'thé complet' 1 fr. Ices usually form one of the specialties of the larger Parisian cafés. The *demi-tasse* of café noir, which is usually drunk in the afternoon, costs about 40 c., a *petit-verre* of cognac 30—40 c., and the

waiter expects 10 c. Those who desire to dilute their coffee ask for *un Mazagran*, and are supplied with coffee in a large glass and a bottle of water; *un Capucin* is a glass of café au lait. — Beer may also be procured at most of the cafés: '*un boe*', or '*une choppe*' 30—40 c. — Favourite beverages of the Parisians in warm weather are some of the following liqueurs diluted with water: Absinthe, Vermouth, Cognac, Bitters, Curaçao, Syrope de Groseille, de Framboise, Orgeat (prepared from almonds), Eau de Fleur d'Orange, etc. — Out of many hundreds, a few of the best only need here be enumerated.

Cafés in the Palais Royal.

North Side: **Café de la Rotonde*, Galerie Beaujolais 89—92, well supplied with newspapers; *Casino Français*, concerts in winter.

South Side. *Café d'Orléans*, Galerie d'Orléans Nos. 34—40; *Musée*, Nos. 1—7.

On the N. Side, where the continuation of the Rue Vivienne opens on the Palais Royal, is situated the subterranean *Café des Aveugles*, a place of popular resort, where, in addition to the usual concomitants of the café, quaint performances are provided for the amusement of the frequenters. Good ventriloquism may sometimes be heard here.

Cafés in the Boulevards.

Boulevard de la Madeleine. S. side: *Café Durand*, Place de la Madeleine 2; *Café de Londres*, Boul. de la Madeleine 25.

Boulevard des Capucines. S. side: No. 43, *Café du Congrès*, 1, *Café Napolitain*, *ices 1¼ fr. per portion (a mixture termed '*tutti frutti*' is very popular).

Boulevard des Italiens. N. side: No. 38, *Café Bignon*, a restaurant (p. 13); 30, *Café des Pyrénées*; 28, *Café des Italiens*; 22, **Tortoni*, of the highest class; 16, *Café Riche*, and 14, *Café Grétry*, both near the Passage de l'Opéra, frequented by stockbrokers.

S. side: No. 29, **Café du Helder*, a resort of artists; 13, *Café Anglais*, principally a restaurant, expensive; 10, *Café du Grand Balcon*, frequented by the best billiard-players; 1—3, **Café du Cardinal*.

Boulevard Montmartre. N. side: No. 16, *Café Mazarin*; No. 14, *Café du Cercle*; No. 12, *Café Garen*; No. 10, *Café des Princes*. — S. side: *Café Veron*; *Café de Suède*; *Café Montmartre*.

Boulevard Poissonnière. No. 6, *Café Frontin*, coffee not served before 8 p. m.

Boulevard Bonne Nouvelle. N. side: No. 44, **Café Français*. — S. side: Nr. 39, *Déjeuner de Richelieu*, excellent chocolate, cup of tea 60 c. — N. side: No. 30, **Café de la Terrasse* (Chauvet), with balcony, well supplied with newspapers, recommended for déjeuner; No. 26, *Café Sérusier* (Blondeau).

Boulevard du Temple. S. side: *Jardin Turc*, also visited by ladies.

Rue St. Honoré 161, opposite the Palais Royal, **Café de la Régence*, frequented by celebrated chess-players (a table at which Napoleon I. is said to have played at chess is preserved in the billiard-room); 159, *Café de l'Univers*. In the vicinity, Rue de l'Echelle 1, *Café de la Paix*. Then *Café de Rohan*, at the corner of the Rue St. Honoré and Place du Palais Royal.

Left Bank of the Seine: *Café d'Orsay* (p. 14) in the Faubourg St. Germain, opposite the Pont Royal, handsomely fitted up; **Café Procope* (*Guichon*), Rue de l'Ancienne Comédie 13 (Pl., white 8), the oldest-established Parisian café, once frequented by Voltaire, Rousseau, and Diderot; *Café Blot* (p. 14), Rue de Lille 33; **Café de la Rotonde*, Rue de l'Ecole de Médecine 10, well supplied with newspapers.

Champs Elysées. The various *cafés-chantants*, which are to be found here on summer evenings, afford unbounded delight to the middling and lower classes of Parisians. The performances are by no means of the first order, but are always conducted with strict propriety. Refreshments generally dear; collections are also made for the performers. The *Alcazar d'Eté* is one of the best of these cafés.

Ices (*Glaces*) at most of the cafés. The best are obtained at the following places: *Tortoni*, Boulevard des Italiens (p. 16); *Imoda*, No. 3, and *Bouzé*, No. 23 Rue Royale St. Honoré, opposite the Madeleine; **Poiré et Blanche*, in the Faubourg St. Germain, Rue St. Dominique 10; *Hilaire Rouzé*, opposite to the latter, No. 11; *Neapolitan fruit-ices Boulevard des Capucines 1 (*sorbet* is half-frozen syrup or punch).

Confectioners in Paris are of two classes, *Pâtisseries* and *Confiseurs* (pastry-cooks). Of the former class a few who enjoy the highest reputation may be mentioned: *Dubois*, Rue Richelieu 92; *Julien Frères*, Rue de la Bourse 3 (manufactory of sweetmeats and bonbons). *Guerre*, Rue Castiglione 2, opposite the garden of the Tuileries; *Charpentier*, Rue Neuve des Petits Champs 42; *Ravaux*, Rue de Luxembourg 8; *Remondet*, Rue de Buci 14; *Robert*, Boulevard Montmartre 23. — The best bonbons may be purchased at *Boissier's*, Boulevard des Capucines 7, or at *Terrier's*, Rue St. Honoré 254. — Excellent preserved fruits at *Jourdain's*, Rue Neuve des Petits Champs 52, 2—3 fr. per lb.; box of mixed fruits ('chinois', i. e. small oranges, apricots, plums, greengages, etc.) 3 fr.

'*Chinois*', a term sometimes extended to plums and other fruits, in brandy, 15 c. and upwards, are very popular especially with the lower classes, and are sold at shops fitted up specially for the purpose. One of the best of these is the '*Maison Moreaux*', Place de l'Ecole 4, near the Pont Neuf.

Crémeries, which are to be found chiefly in the inferior streets, are small and unpretending café-restaurants, much frequented by the working-classes, and sometimes by persons of the middling and higher ranks. Cup of café au lait or chocolate 25 c., often very tolerable; beefsteak 50 c., less inviting. The following are mentioned as fair specimens: *Maison Trin*, Rue Vaugirard 5; *Au Gagne-Petit*, Rue du Bouloi 26; *Crémérie Rivoli*, Rue de Rivoli 55.

5. BOOKSELLERS, READING ROOMS, etc.

Booksellers: *Galignani & Co.*, Rue de Rivoli 224, publishers of *The Messenger*, a well-known daily newspaper in English, containing the amusements, exhibitions, theatres of the day, and in the Saturday number a list of the English places of worship (single paper 40 c., per week 2½ fr.). Best shop for English books. — Another newspaper of a similar description, containing a list of the Americans resident in the principal places of Europe, is the *American Register* (single paper 30 c.); office 3, Rue Scribe.

Librairie Franck, Rue Richelieu 67, and *F. Klincksieck*, Rue de Lille 11, chiefly for French and German literature. *Haar et Steinert*, Rue Jacob 9, best shop for German books, and principal dépôt for *Baedeker's Guide-Books* in English, French, and German. *Librairie Internationale* (*Lacroix, Verboeckhoven, and Co.*), Boulevard Montmartre 15, corner of Rue Vivienne, for French literature chiefly.

Reading Rooms: *Galignani's Reading-Rooms*, Rue de Rivoli 224, are well supplied with English newspapers, admission per diem 50 c., per fortnight 5 fr.; open 9 a. m. to 7 p. m.

Cabinet de Lecture, in the Passage de l'Opéra (off the Boul. des Italiens), Galerie du Baromètre 11, French, German, and English newspapers, adm. 25 c., per week 2 fr., fortnight 3½ fr.; open 9 a. m. to 11 p. m.

Salon Littéraire du Perron, Boulevard Bonne Nouvelle 28.

Grand Salon International de Lecture on the left bank of the Seine, Rue de Tournon 16, near the Luxembourg.

These reading-rooms are also convenient places for letter-writing.

Newspapers. Among the most important are *Le Siècle*, *La Patrie*, *Le Pays*, *Le Constitutionnel*, *La Presse*, *La France*, *Les Débats*, *L'Opinion Nationale*, *Le Temps*, *La Liberté*, *Le Gaulois*, *Le Bien Public*, *L'Avenir National*, *La Cloche*, which are offered in the streets for sale at 3 sous; also the smaller papers, *Le Petit Journal* etc. at 1 sou. The occasional perusal of these is also recommended as an admirable exercise for the student of the language.

6. SHOPS, BAZAARS, MARKETS.

Shops. With the exception of the houses in the aristocratic Faubourg St. Germain, there are few in Paris which have not shops on the ground-floor. The most brilliant and attractive are those on the Boulevards, especially the W. portion, in the Palais Royal, the Rue de la Paix, Rue de Richelieu, Rue Vivienne, and Rue de Rivoli.

For the convenience of the stranger, a few of the best and most respectable of the innumerable and tempting 'magasins' of Paris are here enumerated. The prices are generally somewhat high.

Amber ornaments: *Scheidel*, Boulevard de Sébastopol 66.

'Articles de voyage': *Vve Censier*, Rue du Faubourg Poissonnière 29.

Artificial flowers: *Javey et Cie.*, Rue St. Denis 372.

D'Ivernois, Rue de Hanovre 4.

Courtois et fils, Rue de Turbigo 45.

Perrot-Petit, Rue Neuve des Capucines 9.

Artificial flower paper: *Mme Lafontaine*, Rue Richelieu 18.

Bijouterie en imitation: *Mourier*, Boulevard des Italiens 6.

Bootmaker: *Roche*, Rue Richelieu 69. — For Ladies, *Meier*, Rue Tronchet 17; *Jordan*, Place de la Madeleine 13.

Boots ready-made: *Aux Quatre Diables*, Rue Auber 1.

Bronze copies of celebrated antiques: *Barbedienne*, Boulevard Poissonnière 30.

Bronzes etc.: *Susse Frères*, Place de la Bourse 31.

Giroux, Boulevard des Capucines 43, also for pictures, automata, toys, etc. — This shop is converted into a huge bazaar about Christmas, and sometimes contains as many as 1000 visitors at a time.

Normant, Place Vendôme 26.

Cabinet-makers: *Tahan*, Boulevard des Italiens 11, and Rue Pastourel 5.

Cambric handkerchiefs: *Chapron*, Rue de la Paix 11.

Chocolate and tea: *Marquis*, Passage des Panoramas 57, 58, 59, and Rue Vivienne 44. *Detwiler et Leleu*, Rue Richelieu 28, and Rue Montpensier 25.

Cutlery: *Touron*, Rue de la Paix 24.

Dressmaker: *Mme. Servol*, Boulevard Montmartre 19.

Engravings: *Goupil et Cie.*, Boulevard Montmartre 19, and Rue Chaptal 9.

Glovers: *Boivin*, Rue Castiglione 10.

Privat, Boulevard Victor Hugo 46.

Rist, Boulevard des Capucines 9.

A la Tour de Nesle, Boulevard des Italiens 3.

Goldsmiths and Jewellers: *Philippi*, Rue Richelieu 19.

Dumont, Chaussée d'Antin 4.

Perrée, Chaussée d'Antin 8.

Morel et Cie., Rue Richelieu 62.

Haberdashery, cloth, etc.: '*Aux Villes de France*', Rue Richelieu 104, opposite the Passages des Princes, and extending back as far as the Rue Vivienne (No. 51).

'*A la Ville de Paris*', Rue Montmartre 170.

Lacour et Pottier, Boulevard de la Madeleine 21—23, and Rue Duphot 24, 26.

The *Magasins Réunis* at the Château d'Eau, corner of the Avenue des Amandiers comprise a series of well stocked shops of different kinds, with fixed, but somewhat high prices.

Hairdressers: very numerous. '*Taille de cheveux*' generally 50, '*coup de fer*' (curling) 25—50, '*pour faire la barbe*' 25, '*friction*' (washing the hair) 50 c. — Urgent invitations to purchase pomade, hair-wash, etc. may at once be declined with — '*Merci, je n'ai besoin de rien*'.

Hatters: *Bandoni Fils*, Rue Vivienne 26.

India-rubber wares: *Guibal*, Rue Vivienne 40.

Ladies' boots, see above; also at the shops in the Rue du Dauphin, opposite to the garden of the Tuilleries.

Leather wares: *Klein*, of Vienna, Boulevard des Capucines 6, novelties of Paris and Vienna, also bronzes, objects of art, etc.

Millinery: numerous '*Nouveautés*' and '*Modes*' in the boulevards and principal streets, the best with small display in the windows. — *Mme Grosse*, Passage du Saumon 63, near the Rue du Faubourg Montmartre, good and not too expensive.

Money-changers: *Mac-Henry Chaignean*, Rue Neuve St. Augustin 38.

Meyer and Cahn, Rue Vivienne 18.

Opticians: *Harweiller*, Boulevard Montmartre 22.

Perfumery: *Henry et Demarson (Max et Cie.)*, Rue d'Enghien 23, and Rue St. Maur 210.

Société Hygiénique, Boulevard des Italiens 11, Rue de Rivoli 79, etc.

Piver, Boulevard de Strasbourg 10.

Photographers: *Etienne Carjat et Comp.*, Rue Notre Dame de Lorette 10

Reutlinger, Rue Richelieu 112, and Boulevard Montmartre 21.

Preserved fruits: *Jourdain*, Rue Neuve des Petits Champs 52.

Provision Warehouse: *Cuvillier*, Rue de la Paix 16.

Shawls: *Compagnie des Indes*, Rue Richelieu 80.

Frainais et Gramagnac (Normand successeur), Rue Richelieu 82.

Shirt-maker: *Plessis Successeur*, Passage des Panoramas 51.

Silk mercers: *Compagnie Lyonnaise*, Boulevard des Capucines 37.

Grand Condé, Rue de Seine 85, 87.

Au Louvre, in the hotel of that name, very extensive.

Silversmith: *Wiese*, Rue Richelieu 86.

Stationery: *Marion fils et Géry*, Cité Bergère 16, Rue du Faubourg Montmartre.

Surgical instruments: *Luer*, Place de l'Ecole de Médecine 19.

Charrière, Rue de l'Ecole de Médecine 6.

Tailors: *Alber-Keimel*, Rue des Filles St. Thomas 7.

Au Bon Pasteur, Rue d'Enfer 71.

Pappel, Boulevard des Capucines 3.

Trunks, portmanteaus, etc.: *Censier*, see above ('Articles de Voyage').

Umbrellas and parasols: *Farge*, Rue de Montreuil Charonne 50.

Bison, Rue Neuve des Petits Champs 39.

Hartmann, Boulevard des Capucines 21.

Watches and clocks: *Charles Leroy et Fils*, Palais Royal, Galerie Montpensier 13, 15.

Oudin, Palais Royal, Galerie Montpensier 52.

Piéfort, Galerie Vivienne 38, 40.

Geissler, Rue Chaussée d'Antin 64; repairs undertaken.

Wines, see p. 10.

Those who desire to despatch their purchases at once to their destination should secure the services of a goods-agent. *M. Hofmann*, Rue du Mail 18, and *Camus et Cie*, Rue du Faubourg Poissonnière 25, may be mentioned as two respectable firms.

Bazaars. The most extensive is in the *Boulevard Bonne Nouvelle* 20—22. Others: *Boulevard Montmartre* 12, opposite the Rue Vivienne; *Boulevard Poissonnière* 27 ('Bazar de l'Industrie Française'), fixed prices. These establishments afford a pleasant and entertaining walk.

Dock du Campement, Boulevard Poissonnière 14, in the Maison du Pont de Fer, is a *Bazar de Voyage*.

Auctions of every variety daily in the *Hôtel des Ventes Mobilières*, Rue Drouot 5, at the back of the Grand Opéra: furniture on the ground-floor; objects of art, pictures, coins, etc. usually on the first floor. The articles may be inspected by the public on the day or morning previous to the sale. The auctioneers are termed *Commissaires Priseurs*. — *Book-auctions* generally take place in the evening at the *Salle Silvestre*, Rue des Bons-Enfants 28, near the E. side of the Palais Royal.

Markets. The principal *Flower-markets* are held on Wednesdays and Saturdays on the quay between the Quai Napoleon and the Palais de Justice; on Tuesdays and Fridays on the N. and E. sides of the church of Ste. Madeleine; on Mondays and Thursdays near the Château d'Eau, Boulevard St. Martin, and also in front of the Church of St. Sulpice.

The new *Halles Centrales*, adjoining the church of St. Eustache (Pl., white 7) are well deserving of a visit. A subterranean railway is in course of construction to facilitate the introduction

of the commodities into the town. — In the vicinity, in the Place des Innocents, is the beautiful fountain of that name, the work of *Jean Goujon*, one of the victims of St. Bartholomew's night.

Another interesting covered market is the *Marché St. Germain*, to the N. of the church of St. Sulpice.

The *Marché aux Chevaux*, S. of the Jardin des Plantes, on the Boulevard de l'Hôpital (Pl., blue 10), is held on Wednesday and Saturday afternoons. The traffic is principally in cart and other draught horses. (Horses of superior breed are sold on Thursday 1—4 o'clock at the '*Tattersall Français*', Rue Beaujon, and in the Champs Elysées). — In the same locality a dog-market is held on Sundays 12—2 o'clock, where many a lost favourite is recognised and redeemed by its bereaved owner. At the *Fourrière des Chiens*, in the adjoining Rue Poliveau, dogs found straying in the streets are kept and fed for a week, after which they are destroyed if not reclaimed.

Wines. The *Halle aux Vins*, or wine-depôt of Paris, adjoins the Jardin des Plantes and extends for nearly half a mile along the bank of the Seine. Some half million casks here lie in bond, the duty being paid on their removal. — The prices per hogshead of 300 bottles (half-a-hogshead may also be procured) average as follows; sound Médoc table-wine 200 fr.; St. Julien 250 fr.; Château wines of the Médoc 650 fr., finest quality 1000 fr.; Château Lafitte, Ch. Latour and Ch. Margaux 1500—2000 fr. English duty 65 fr. (carriage to London 8 fr.), American at present 50 per cent. of the value.

Cigars. The importation and manufacture of tobacco and cigars is a monopoly of government. Tobacco-shops, where postage-stamps are also sold, are to be found in almost every street. Prices invariable: '*Medianitos*' at 15 c. (sold only in bundles of 6) and '*Londres*' at 30 c. (in bundles of 10) are tolerably good for the price. Genuine imported cigars (in boxes), varying in price from 30 c. to 1½ fr. each, can be obtained only at the principal depôt, Quai d'Orsay 63, and at the Grand Hôtel, Boulevard des Capucines.

7. BATHS, MAISONS DE SANTÉ, etc.

Baths. Warm Baths in the floating establishments at the Pont Royal and Pont Neuf, and in many different parts of the town. Cold Baths in the Seine.

**Ecole Impériale de Natation*, on the Quai d'Orsay, near the Place de la Concorde (Pl., white 5), admirably fitted up.

Smaller swimming baths at the Pont Royal, *Pont Neuf (descent at the back of the statue of Henry IV.), *Quai de Béthune, Ile St-Louis, and at Asnières, station on the railway to Versailles. The usual charges at all these baths are: admission 20, swimming-drawers and towel 20, cabinet for un-

dressings 10 c., in addition to which the 'garçon' expects a fee of 10 c. — It should be observed that one half of each bath is usually very shallow, and destined for non-swimmers, while the other half is often not more than 5—6 ft. in depth. Divers are therefore recommended to use great caution. The same remarks apply to the baths for ladies, where the charges are similar.

There are also a number of excellent establishments for mineral, Turkish, vapour, and other baths. Thus the *Bains Vivienne*, Rue Vivienne 15; *Bains Florian Connette*, Rue Neuve des Petits Champs 79 (chiefly for vapour and sanitary baths); *Bains de Mer et de Seine de la Frégate*, below the Pont Royal, on the l. bank (for sea-water, Russian baths, etc.); *Goffinon*, Boulevard de Strasbourg 85 bis; *Gautier's* electric baths, Rue Sévigné 11, etc.

Maisons de Santé. There are many well conducted sanitary establishments in Paris and the environs, where patients are received at from 150 to 1000 fr. per month, including board and lodging, medical attendance, baths, etc., and where drawing-rooms, billiard-tables, gardens, etc. as well as good tables d'hôte, are provided for convalescents. A carefully worded agreement between the patient and the director should be drawn up before entering. The two following may be recommended among others: *Etablissement Hydrothérapique d'Auteuil* of Dr. Beni-Barde, Rue Boileau-Auteuil 12; *Maison de Santé du Faubourg St. Germain*, Rue du Cherche-Midi 84.

Cabinets d'aisance inodores (15 c.). *In the Palais Royal*: Galerie Beaujolais 2, 10, 21 (N. side); Galerie de Chartres 7 (W. side); Péristyle Joinville 77, 78. — *On or near the Boulevards*: Boul. des Italiens 17; Passage de l'Opéra, Galerie du Baromètre 9; Passage des Princes 14 bis; Passage Jouffroy 43, near the Boul. Montmartre; Passage des Panoramas, Galerie Montmartre, near Boul. Montmartre; Rue de la Ville Neuve 16, Boul. Bonne Nouvelle; Rue de Bondy 94, near Boul. St. Martin. — *In the Champs Elysées*: Carré des Champs Elysées, on the r. in going towards the Arc de Triomphe; Rue Montaigne 23. — *Other quarters*: Passage Choiseul 28, near the Rue Neuve des Petits Champs; Passage du Saumon, Galerie des Bains 5, near Rue Montmartre. — *L. Bank of the Seine*: Rue Soufflot 3, near the Pantheon. — At all the *Railway Stations*.

8. VOITURES.

By a decree of May 23rd, 1866, the former distinction between **Fiacres** (*Voitures de Place*) and **Voitures de Remise** was abolished and the following 'Tarif Maximum' appointed for both, provided the latter are hired in the street (not from a 'remise', or coach-house). *Une Course* is a single drive, à l'heure by time, in which case the hirer shows his watch to the driver.

Within the City.	From 6 a. m. in summer (May 31st to Oct. 1st), and from 7 a. m. in winter (Oct. 1st to May 31st), till 12. 30 at night:		From 12. 30 at night till 6 a. m. in summer (May 31st to Oct. 1st), and till 7 a. m. in winter (Oct. 1st to May 31st):	
	<i>La Course</i>	<i>A l'heure</i>	<i>La Course</i>	<i>A l'heure</i>
Carr. for 2—3 pers.	1 fr. 50 c.	2 fr. — c.	2 fr. 25 c.	2 fr. 50 c.
Carr. for 4—5 pers.	1 fr. 70 c.	2 fr. 25 c.	2 fr. 50 c.	2 fr. 75 c.
Carr. from a remise for 2—3 pers. for 4—5 pers.	1 fr. 80 c. 2 fr. — c.	2 fr. 25 c. 2 fr. 50 c.	{ 3 fr. — c.	{ 3 fr. — c.
Beyond the Fortifications.	From 6 a. m. till 12 at night in summer (May 31st to Oct. 1st), or from 6 a. m. till 10 p. m. in winter (Oct. 1st to May 31st). Same charge for <i>une course</i> as for <i>une heure</i> .			
	When the hirer returns to the town in the same cab:		When the hirer dismisses the cab outside the forti- fications, he must make additional payment of:	
Carr. for 2—3 pers.	2 fr. 50 c.		{ 1 fr. — c.	
Carr. for 4—5 pers.	2 fr. 75 c.		{ 2 fr. — c.	
Carr. from a remise for 2—3 pers. for 4—5 pers.	{ 3 fr. — c.		{ 2 fr. — c.	

The same charge is made for luggage in carriages of either of the above classes: for 1 box 25 c., 2 boxes 50, 3 or more 75 c. The driver is bound to place it on, and remove it from, the vehicle. No charge for small articles which are taken inside.

The following places are situated beyond the fortifications: Bois de Boulogne, Bois de Vincennes, and the adjacent parishes of Charenton, Le Pré St. Gervais, St. Mandé, Montreuil, Bagnolet, Romainville, Pantin, Aubervilliers, St. Ouen, St. Denis, Clichy, Neuilly, Boulogne, Issy, Vanves, Montrouge, Arcueil, Gentilly, Ivry, Vincennes.

Stands. The following are among the principal: by the Madeleine, on all the principal Boulevards, Place de la Bourse, Place de la Bastille, du Palais Royal, St. Sulpice, de la Concorde, Louvois, du Louvre, on the quays, and at all the railway-stations.

Some of the more important regulations, of which every driver must possess a copy, are here given.

If a carriage is sent for and kept waiting more than $\frac{1}{4}$ hr. the charge for 1 hr. must be paid; if it is sent back at once, half a *course*, or if after $\frac{1}{4}$ hr. a whole *course* must be paid.

If the carriage be hired for a *course*, the driver may select his own route; if *à l'heure*, he must obey the directions of his employer. If one of the passengers alights before the termination of the *course*, no additional charge can be made, unless luggage

placed outside the vehicle be also removed, in which case one hour must be paid for.

In hiring by time, the entire first hour must always be paid for, after which the time may be reckoned by spaces of 5 min.

When per hour at:	MINUTES:										
	5	10	15	20	25	30	35	40	45	50	55
	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.
2 fr.	" 20	" 35	" 50	" 70	" 85	" 1	" 20	" 35	" 50	" 70	" 85
2 fr. 25	" 20	" 40	" 60	" 75	" 95	" 15	" 35	" 50	" 70	" 90	" 10
2 fr. 50	" 25	" 45	" 65	" 85	" 105	" 25	" 50	" 70	" 90	" 10	" 30
2 fr. 75	" 25	" 50	" 70	" 95	" 115	" 40	" 60	" 85	" 10	" 30	" 55
3 fr.	" 25	" 50	" 75	" 1	" 25	" 50	" 75	" 1	" 25	" 50	" 75

If the carriage is engaged before 12. 30 at night the *day-charges* only can be demanded, if before 6 (or 7) a. m. the *night-charges* must be paid, although the drive be prolonged beyond these limits.

Drivers are not bound to convey passengers beyond the fortifications between midnight (or in winter 10 p. m.) and 6 a. m.

If the horses have been used beyond the fortifications for 2 consecutive hours, the driver can demand a rest of 20 min. at the expense of the hirer.

If a carriage is engaged beyond the fortifications to return to the town, the town-charges alone can be exacted; in the reverse case, the increased rate is paid from the moment the fortifications are passed.

If the hirer's destination be a theatre, concert-room, etc., he must pay in advance.

Bridge-toll is paid by the driver, unless the crossing has taken place at the express desire of the hirer.

Gratuities cannot be demanded by the drivers, but it is usual to give 10—20 c. per *course*, or 25—50 per hour, in addition to the fare.

Those who are desirous of exploring Paris expeditiously and comfortably are recommended to hire a *Voiture de Remise* by the day (25—30 fr.) or by the week (*'Combien, par jour, pourboire compris, pour une voiture à deux ou à quatre places, avec un ou deux chevaux? La voiture sera à ma disposition de huit heures du matin à huit heures du soir, et ira au Bois de Boulogne, à Saint-Denis, à Saint-Cloud et à Sèvres'*).

9. OMNIBUSES.

There are 31 different lines of omnibuses in Paris, all of which belong to one company. They are distinguished by the letters of the alphabet, the colour of their lanterns and of the vehicles themselves. In the annexed list the starting-point and destination of each are furnished with references to the coloured plan at the end of the book.

From	to	Omnibus	Lantern.
A. Palais-Royal (white 7) . . .	Passy and Auteuil (white 1) . . .	yellow . .	red
B. Chemin de fer de l'Est (red 9) . .	Trocadéro (r. 2) . .	yellow . .	red and green
C. Louvre (w. 7) . .	Avenue de Neuilly (r. 4) .	yellow . .	red
D. Ternes (r. 2) . .	Boul. Filles du Cal- vaire (w. 9) . . .	yellow . .	red
E. Bastille (w. 10) .	Madeleine (r. 4) . .	yellow . .	red
F. Bastille (w. 10) .	Monceaux (r. 6) . .	dark brown.	red
G. Jardin des Plantes (w. 10) . . .	Batignolles (r. 6) . .	brown . .	green
H. Odéon (w. 8) . .	Clichy (r. 6) . . .	yellow . .	red
I. Halle aux Vins (w. 10 and blue 10)	Place Pigalle (r. 8) .	green . .	red
J. Place Rochecouart (r. 8) . . .	Boul. de la Glacière (bl. 7) . . .	yellow . .	red
K. Collège de France (w. 8) . . .	La Chapelle (r. 10) .	yellow . .	green and red
L. Place Saint-Sulpice (w. 6) . . .	La Villette (r. 10) . .	yellow . .	red
M. Belleville (r. 11) .	Ternes (r. 2) . . .	yellow . .	green and red
N. Belleville (r. 11) .	Place des Victoires (w. 7) . . .	green . .	red
O. Ménilmontant (r. 11) . . .	Chaussée du Maine (bl. 6) . . .	green . .	red and green
P. Boulevard d'Ivry (bl. 9) . . .	Charonne (w. 13) . .	yellow . .	red
Q. Palais-Royal (w. 7) . . .	Place du Trône (w. 14) .	yellow . .	red
R. St. Philippe du Roule (r. 3) . .	Porte Charenton (bl. 14) . . .	green . .	viol. and red
S. Louvre (w. 7) . .	Bercy (bl. 13) . . .	yellow . .	red and white
T. Place Montholon (r. 8) . . .	Gare d'Ivry (bl. 11) .	yellow . .	yellow
U. Pointe St. Eustache (w. 7) . . .	Bicêtre (bl. 7, 9) . .	yellow . .	green and red
V. Chemin de fer du Nord (r. 10) . .	Bar. du Maine (bl. 6) .	pale brown.	green and red
X. Place du Havre (r. 5) . . .	Vaugirard (bl. 4) . .	yellow . .	green and red
Y. Porte St. Martin (r. 9) . . .	Grenelle (w. 2) . . .	pale brown.	red and white
Z. Bastille (w. 10) .	Grenelle (w. 2) . . .	brown . .	green
AB. Place de la Bourse (r. 7) . . .	Passy (w. 1) . . .	green . .	green
AC. Champs Elysées (r. 3) . . .	Petite Villette (r. 10) .	green . .	red and green
AD. Château d'Eau (n. 9)	Pont de l'Alma (w. 1) .	green . .	green
AE. Arts et Métiers (r. 7) . . .	Avenue de Vincennes (w. 14) . . .	green . .	green
AF. Place de Courcelles (r. 2) . . .	Panthéon (bl. 8) . .	green . .	red
AG. Chemin de fer de l'Est (r. 10) . .	Montrouge (bl. 3) . .	dark brown.	red

It is of course no easy matter to become thoroughly acquainted with the above labyrinth of routes. The stranger who makes a stay in Paris of some duration, and desires to avail himself of

these conveyances, should purchase an omnibus-plan of Paris (1 fr.), or a *Clef* or *Itinéraire des Omnibus* (20 c.), which are to be had at the omnibus offices, but are unfortunately not always entirely trustworthy.

The fares for all the above routes are the same, 30 c. inside, and 15 c. outside (*impériale*). If the omnibus does not go in the direct route to the passenger's destination, he may apply to the conductor for a '*correspondance*' with the line which will convey him thither. He will then receive a '*bulletin*', or receipt for his fare and a '*cachet*', or check-ticket, and will be set down at the point where the two lines cross. Here he proceeds to the omnibus-bureau and receives a new *cachet* which, without any additional payment, entitles him to a seat in the first omnibus going in the desired direction. Outside passengers are not entitled to *correspondance*, unless they pay the full fare (30 c.). On Sundays and holidays tickets are not issued on some lines.

When the omnibuses are full, the conductor exhibits a ticket announcing that his vehicle is '*complet*'.

The principal omnibus-bureau is in the *Place du Palais Royal*, situated in the very heart of the city. Other offices are at the following places: Boulevard de la Madeleine 27, des Italiens 8, du Temple, des Filles du Calvaire, de la Bastille 2, Porte St. Martin, etc. — On the *Left Bank* of the Seine: Place St. Sulpice 6, 8 and 10, at the Odéon, Pont Neuf, Place du Palais de Justice, etc. — Immediately on arriving at the office the traveller should at once apply for a *cachet*, which ensures his obtaining a seat in his turn.

Horse Railway (*Chemin de Fer Américain*), Rue du Louvre 8 (opposite the colonnade), from 9 a. m. every hour (in summer oftener) *viâ*

Passy, *Auteuil*, *Bois de Boulogne*, *Le Point du Jour* and *Boulogne* to the *Pont de St. Cloud*, and *viâ*

Auteuil, *Billancourt*, *Sèvres*, and *Viroflay*, to *Versailles*.

10. RAILWAY-STATIONS. RAILWAY-OMNIBUSES.

Paris possesses eight railway-stations, the lines radiating from which are managed by six different companies.

1. *Chemin de Fer de l'Ouest*. Two stations.

a. *Rue St. Lazare* 124, and *Rue d'Amsterdam* 9, at the corner (Pl., red 6) for the *Lignes de Banlieue* (suburbs) and the *Lignes de Normandie*, to *St. Germain*, *Auteuil*, *St. Cloud*, *Versailles* (r. bank), *Argenteuil*, and *Ermont* (entrance for all these in the *Rue St. Lazare*), and to *Hâvre*, *Dieppe*, *Rouen* (r. bank), *Amiens*, and *Cherbourg* (entrance for these stations in the *Rue d'Amsterdam*).

Bureaux Succursales, from which special omnibuses (30 c.)

run in connection with all these trains: Rue des Quatre Fils 10; Rue de l'Echiquier 27; Place de la Bourse; Pointe St. Eustache (near the church); Place St. André des Arts 9.

b. Boulevard Montparnasse 44 (Pl., blue 6) for the *Ligne de Banlieue Paris-Sèvres-Versailles* (l. bank), and the *Lignes de Bretagne to Brest, Le Mans, Rennes, and Angers.*

Bureaux Succursales: Rue Royale 11, near the Madeleine; Place de la Bourse; Place du Château d'Eau, corner of the Rue and the Boulevard du Temple; Rue Bourtibourg 4, near the Hôtel de Ville; Place du Palais Royal 2; Place St. André des Arts 9.

2. Chemin de Fer d'Orléans. Two stations.

a. Quai d'Austerlitz (Pl., blue 11) for the lines to *Orléans, Tours, Bordeaux, etc.*

Bureaux Succursales: Rue St. Honoré 130, and Rue Jean-Jacques Rousseau 18; Rue Notre Dame des Victoires 28; Rue de Londres 8; Rue Coq-Héron 17; Rue de Babylone 7; Place St. Sulpice 6; Place de la Madeleine 7. Railway-tickets including the omnibus-fare may be procured at these offices.

b. Boulevard d'Enfer (Pl., blue 5, 7) for the local lines to *Sceaux and Orsay-Limours.*

Bureaux Succursales: Rue de Londres 8; Rue Notre Dame des Victoires 28; Rue St. Honoré 130.

3. Chemins de Fer de Paris à Lyon et à la Méditerranée. Station in the *Boulevard Mazas* (Pl., blue 12) for the line to *Fontainebleau, Chalons-sur-Marne, Dijon, Neuchâtel. Geneva, Lyons, Marseilles.* (Opposite the station, towards the N., rises the *Prison Mazas*, a model prison with 1260 cells for solitary confinement, where the generals and deputies arrested after the coup d'état in 1851 were incarcerated, and frequently mentioned in the dark annals of 1871).

Bureaux Succursales: Rue de Rambuteau 6; Rue Coq-Héron 6; Rue de Rennes 45; Rue St. Lazare 88; Boulevard de Strasbourg 5; omnibus from each of these in time for every train.

4. Chemins de Fer de l'Est. Two Stations.

a. Place de Strasbourg (Pl., red 10) for the line to *Strasbourg, and the branches to Mannheim, Rheims, Metz, Troyes, and Bâle.*

Bureaux Succursales: Rue du Bouloi 7 and 9; Boulevard de Sébastopol 34; Rue Quincampoix 47 and 49; Place de la Bastille, at the Vincennes station; Place St. Sulpice 6; Rue Basse du Rempart 50 (in the Boulevard des Capucines, near the Grand Hôtel). Omnibuses from all these offices; fare 30 c., luggage 30 c.

b. Place de la Bastille (Pl., white 12), for the line to *Vincennes only.*

Bureau Succursale: Place de la Bourse.

5. *Chemins de Fer du Nord*. Station in the *Place Roubaix*, 18 (Pl., red 10), for the *Lignes de Banlieue* to *Louvres*, *Creil*, *Senlis*, *St. Denis*, *Enghien*, for the *Lignes du Nord* to *Amiens*, *Boulogne*, *Calais* (and *London*), and those to *Brussels* and *Cologne*.

Bureaux Succursales: At the *Hôtel du Louvre*, in the *Rue de Rivoli*; also at Nos. 170, 202, and 226 *Rue de Rivoli*; *Rue St. Honoré* 211 and 226; *Rue de l'Arcade* 17; at the *Grand Hôtel*, *Boulevard des Capucines*. Omnibus from these offices 60, luggage under 60 lbs. 30 c., and 1 c. for every 2 lbs. more.

6. *Chemin de Fer de Ceinture*. This railway, which in some respects resembles the *London Metropolitan*, connects the different railway stations of *Paris*, and describes a circuit round the entire city, within, and generally skirting, the fortifications. Construction of the line interesting at places. Fares very moderate, 80 or 50 c. for the entire circuit, which occupies about 2 hrs.; less for shorter distances. Trains from the *St. Lazare* and the *Courcelles* *Ceinture* stations every half-hour.

11. STEAMBOATS.

Small steamers ply on the *Seine* between the *Pont Royal* and *St. Cloud*, descending in $\frac{3}{4}$ hr., returning in $1\frac{1}{2}$ hr.; fares 50 c.—1 fr. The trip is a pleasant one, the landscape picturesque and animated.

A small steamboat also generally plies between *Bercy* and *Auteuil*, fare 25 c.

12. THEATRES.

The performances commence at various hours between 6 and 8 o'clock, and generally last till midnight. As the hours for opening the doors are frequently changed, the play-bills should always be consulted beforehand.

The theatres present to the stranger a highly characteristic phase of *Parisian* life, and he should on no account omit to visit all the principal ones. As, however, some acquaintance with the colloquial and slang expressions of every day life is requisite, and cannot be acquired without a sojourn in *Paris* of considerable duration, strangers are strongly recommended to purchase the play to be performed, and peruse it carefully beforehand. *Tresse*, *Palais Royal*, *Galerie de Chartres* 2, 3 and *Rue Ste. Anne* 14, may be mentioned as a dealer in all kinds of dramatic compositions.

The best places are the stalls in front of the orchestra (*fautouils d'orchestre*), behind which are the *stalles d'orchestre*; those behind the pit (*stalles d'amphithéâtre*), and those in front of the first tier of boxes (*fautouils de balcon, de la première galerie*). Ladies are not admitted in some theatres to the orchestra stalls.

It is a wise precaution, especially in the case of very popular performances, to secure a good seat by purchasing a *billet de location* beforehand at the office of the theatre, or at the principal office (*location-office des théâtres*) in the morning. The visitor should be careful to select a *numéro de face*, and not *de côté*. These *billets de location* generally cost 1—2 fr. more than *au bureau*, i. e. at the door, but the purchaser has the satisfaction of knowing that his seat is reserved. Strangers are particularly cautioned against purchasing tickets from '*valets de place*' and similar individuals, who frequently hover about in the vicinity of the theatres and endeavour to impose on the public.

The *Parterre* or pit is always crowded. Those who wish to secure a tolerable seat in this part of the theatre should be at the door at least an hour before the commencement of the play, and, with the exact entrance-money in hand, fall into the rank (*faire queue*) of other expectants. Frequenters of the pit, on leaving the theatre between the acts, usually secure their seats by attaching their handkerchiefs to the bench.

In order to become acquainted with the internal arrangements of each theatre, the stranger should consult the plan of the building at the office. Most of them have their *premières*, *deuxièmes*, *troisièmes de face* or *de côté* (box-places in the first, second, or third row, in front or at the side), *baagnoires* or *loges de rez-de-chaussée* (pit-boxes), etc. The best places for ladies are the boxes and the *fauteuils de balcon*.

The *Claque* (or *les Romains*), or paid applauders, form an annoying, although characteristic feature in most of the theatres. They usually occupy the best seats in the pit, and are easily recognised by the simultaneous and energetic concussions of their vulgar palms. There are even '*entrepreneurs de succès dramatiques*', a species of mercantile adventurers who furnish theatres with *clagues* at stated terms. Strange as it may seem to the visitor, all attempts to abolish this nuisance have hitherto failed.

Paris contains upwards of 40 theatres. In consequence of a decree of January 7th, 1864, granting additional facilities for the erection of new theatres, and abolishing certain monopolies, the number has greatly increased of late. A list of the most important, according to the order prescribed by the police, is here annexed.

The Opéra, Rue Lepeletier 12 and Rue Drouot (Pl., red 7), to the N. of the Boulevard des Italiens ('*Grand-Opéra*, *Académie Nationale de Musique*'), was founded in 1671, and, in consequence of the murder of the Duc de Berry (p. 109), removed to its present site in 1821. The building will eventually be superseded by the magnificent new structure near the Boulevard des Capucines, opposite the Rue de la Paix, now in course of construction, and to be completed in 1872. The government

contributes 800,000 fr. (32,000 l.) annually towards its support, to which 100,000 fr. was formerly added by the Emperor from the civil list; the gross annual receipts are about 1,200,000 fr. The staff of performers is about 250 in number; a good tenor receives a salary of 80,000 fr.; composers and authors of new pieces are each paid 500 fr. for each of the first forty, and 200 fr. for each subsequent representation. The house is capable of accommodating 1789 persons. Office in the Rue Drouot, generally open at 10 a. m. Performances on Mondays, Wednesdays, and Fridays. Stalles d'amphithéâtre 12 fr. (*location* 15 fr.); stalles d'orchestre 10 fr. (*location* 12 fr.); pit (seats numbered) 5 fr. (*location* 7 fr.).

The Théâtre Français, Rue Richelieu 6, (Pl., white 7), on the S.W. side of the Palais Royal, was at one time exclusively devoted to the highest order of dramatic composition. Although this is now no longer the case, it is still considered to occupy the highest rank, and the government contributes 240,000 fr. to its support; the acting is admirable and the plays generally are of the best description. This theatre was founded in 1600, and was under the superintendence of *Molière* from 1658 until his death in 1673. *Voltaire's* *Irène* was represented here in 1768 and received with thunders of applause; the author, then in his 84th year, was present on the occasion. — Seats for 1380. Fauteuils d'orchestre 6 fr. (*location* 8 fr.), parterre 2½ fr.

The Théâtre Italien or Italian Opera, is situated to the S. of the Boulevart des Italiens, in the Place Ventadour (Pl., red 5): entrance on the N. side from the Rue Neuve St. Augustin, on the S. from the Rue des Petits Champs. Performances on Tuesdays, Thursdays, and Saturdays; performances of the highest class; admirable staff of performers. The *claque* (p. 30) has happily been banished from this theatre. When Mlle. Patti sings the prices are considerably raised. — Seats for 1550. Fauteuils d'orchestre and de balcon (ladies admitted) 18 fr.; stalles d'orchestre (formerly the parterre) 10 fr. 1re loge 18, 2de loge 12, 3me loge 7 fr. *Location* not more expensive.

The Opéra Comique, Place Boieldieu or des Italiens (Pl., red 7), is devoted to the performance of the lesser operas, *La Dame Blanche*, *Postillon de Lonjumeau*, *Fra Diavolo*, *Domino Noir*, *Etoile du Nord*, etc. It receives an annual contribution of 240,000 fr. from government. — Seats for 1500. Fauteuils d'orchestre 7 fr. (*location* 8 fr.), fauteuils de balcon en *location* 9 fr., fauteuils de la première galerie en *location* 9 fr., stalles d'orchestre 4 fr. (*location* 5 fr.), parterre 2½ fr. (*location* 3½ fr.).

The Odéon, Place de l'Odéon (Pl., white 8), near the Palais du Luxembourg, ranks next to the Théâtre Français, and is devoted principally to the performance of the most classical dramas

One of the reasons which Louis XVI. assigned for the erection of this theatre in 1779 was, '*que nos sujets, avant d'entrer et en sortant du spectacle, aurent à proximité une promenade dans les jardins du Luxembourg*'. The '*promenade en sortant*' is, however, no longer practicable, as the Luxembourg gardens are closed at sunset. — Seats for 1467. Fauteuils d'orchestre (to which ladies are admitted) 5 fr. (*location* 7 fr.); parterre 2 fr. (*location* 3 fr.); no performances in summer.

The Théâtre Lyrique, Place du Châtelet (Pl., white 7), destined for the operas of French composers, and for those of Mozart and Weber, was founded as a *Théâtre Historique* by Alex. Dumas in 1847, in the Boulevard du Temple, whence it was removed to the present site in 1862. This favourite and well-conducted theatre was set on fire by the Communists and almost entirely destroyed on May 24th, 1871.

Théâtre du Châtelet, Place du Châtelet (Pl., white 7), for military melodramas, fairy pieces, and ballets. — Seats for 3352. Fauteuils d'orchestre 5 fr.; stalles d'orchestre 4 fr. (*location* 5 fr.); parterre 2 fr. — This theatre was also set on fire by the Communists on the same day as its opposite neighbour, after having been abundantly prepared for a conflagration by means of paper, old clothes, broken furniture, etc. soaked in petroleum. After the departure of the miscreants, two brothers connected with the Figaro newspaper, who had sought refuge in the building, left their hiding place, and with the aid of some neighbours succeeded in extinguishing the flames after two days and nights of incessant toil. The entire wardrobe of the actors and actresses was destroyed, but no other damage sustained.

Théâtre des Variétés, Boulevard Montmartre 7 (Pl., red 7), for Vaudevilles and farces. Seats for 1240. Fauteuils d'orchestre and de balcon 6 fr. (*location* 8 fr.), parterre 2½ fr.

Théâtre du Vaudeville, at the corner of the Rue de la Chaussée d'Antin and the Boulevard des Capucines (Pl., red 5), a handsome new building, completed in 1869, admirably fitted up, and lighted on a new system. It is chiefly destined for Vaudevilles and comedies. — Seats for 1900. Fauteuils d'orchestre and de galerie 6 fr.

The Théâtre du Gymnase Dramatique, Boulevard Bonne Nouvelle 38 (Pl., red 7), for vaudevilles and comedies, is deserving of commendation. Its pieces are frequently deemed worthy of being performed in the Théâtre Français. Scribe wrote most of his plays for this theatre, which enabled him to amass a considerable fortune. His country-seat at Céricourt bore the inscription:

'Le théâtre a payé cet asile champêtre;

Vous qui passez, merci! je vous le dois peut-être.'

Seats for 1050. Fauteuils d'orchestre and de balcon 6 fr. (*location* 7 fr.); stalles d'orchestre 5 fr. (*location* 6 fr.), parterre 2½ fr. (*location* 3 fr.)

Théâtre du Palais Royal, at the N. W. corner of the Palais Royal 71, 75 (Pl., white 7), a small but very popular theatre for Vaudevilles and farces, occasionally not altogether of an unexceptionable description. Seats for 950. Fauteuils and loges de balcon, and loges de galerie and d'orchestre 6 fr. (*location* 7 fr.); parterre 2 fr.

Théâtre de la Porte St. Martin, Boulevard St. Martin 16, 18 (Pl., red 9), for plays and ballet, one of the largest in Paris, where the best pieces of Victor Hugo, Alex. Dumas, and other eminent dramatists were performed for the first time, was set on fire by the Communists on May 25th, and entirely destroyed.

Théâtre de la Gaîté, Square des Arts et Métiers (Pl., red 9), for melodramatic pieces, newly fitted up in 1861—62. — Seats for 1800. Fauteuils d'orchestre 5 fr. (*location* 7 fr.); stalles d'orchestre 3 fr. (*location* 5 fr.); parterre 2 fr.

Théâtre de l'Ambigu-Comique, Boulevard St. Martin 2 (Pl., red 9), for melodramas and vaudevilles. Fauteuils d'orchestre 5 fr. (*location* 6 fr.); stalles d'orchestre 3 fr.; parterre 1½ fr.

Bouffes Parisiens, Passage Choiseul (Pl., red 5), adjacent to the Italian Opera, for vaudevilles, comedies, and especially operettas. — Fauteuils d'orchestre 6 fr. (*location* 8 fr.), balcon du 2me étage 4 fr.; fauteuils des 2mes 4 fr. (*location* 5 fr.)

Théâtre du Château d'Eau, Rue de Malte 50, for vaudevilles and operettas. Seats for 2000. Fauteuils d'orchestre 2 fr. 50, fauteuils de balcon 2 fr.

Théâtre des Folies Dramatiques, Rue de Bondy 40, for vaudevilles and farces, good comic acting. — Fauteuils d'orchestre 4 fr., stalles d'orchestre 2½ fr., parterre 1 fr.

Théâtre Beaumarchais, Boulevard Beaumarchais 55 (Pl., white 10), for farces and vaudevilles. — Loges des premières 2½ fr., orchestre 1 fr., 75 c., parterre 75 c.; 25 c. extra for each seat engaged beforehand.

Théâtre des Menus Plaisirs, Boulevard de Strasbourg 14, for vaudevilles and fantaisies. Fauteuils d'orchestre 3 fr., parterre 1¼ fr.

Théâtre de Cluny, Boulevard St. Germain 71, near the Cluny Museum, for Comedies and dramas. Fauteuils d'orchestre 3 fr., parterre 1 fr.

Théâtres des Gobelins, Avenue des Gobelins 309. Fauteuils d'orchestre 2 fr., parterre 1 fr.

Folies St. Antoine, Boulevard Richard Lenoir 14. Loges 3 fr., fauteuils d'orchestre 1¼ fr., parterre ½ fr.

Théâtre des Délassements Comiques, Boulevard Voltaire, although a favourite resort of the infamous Raoul Rigault, was not spared by his fellow-Communists. It was set on fire on May 26th, 1871, and entirely burned down.

Théâtre Séraphin, Boulevard Montmartre 12, for phantasmagoria and marionette representations.

These are the most considerable of the Parisian theatres. T'

others of minor importance (viz. *Théâtre des Batignolles, de Belleville, de Grenelle, Montmartre, Montparnasse, de la Villette, de l'Athénée* etc.) are principally situated in the suburbs.

The following circuses may also be mentioned here:

The *Cirque d'Été* (formerly *de l'Impératrice*) in the Champs Elysées at the Rond-Point (Pl., red 3), the *Cirque d'Hiver* (formerly *Napoléon*), in the Boulevard des Filles du Calvaire (Pl., white 9), and the Hippodrome, to the W. of the Avenue Urich, between the Barrière de l'Etoile and the Bois de Boulogne (Pl., red 1); the latter was set on fire in 1871 and partly burned down. The performances are precisely similar to those of English circuses, but these French establishments are worthy of a visit on account of their tasteful arrangement and vast dimensions. The Hippodrome is the largest and is capable of containing 10,000 persons. — Admission 1—2 fr.

Conjurers: *Robert-Houdin*, Boulevard des Italiens 8, performances at 8 p. m. (admission $1\frac{1}{2}$ —5 fr.). — *Robin*, Avenue Daumesnil 36 (admission 75 c. — 4 fr.).

13. CONCERTS AND BALLS.

Concerts. The concerts of the *Conservatoire de Musique*, Rue du Faubourg Poissonnière 15, of European celebrity, take place once a fortnight, from January to April. The highest order of classical music (Haydn, Beethoven, Mendelssohn, etc.) is performed with the most exquisite taste and precision. Strangers cannot easily obtain access to them, as almost all the seats are occupied by regular subscribers. Application may, however, be made, on the Friday following a concert, at the office, Rue du Faubourg Poissonnière 15. Balcon and premières loges 9 fr.; stalles d'orchestre, loges du rez-de-chaussée, couloirs d'orchestre and du balcon, and secondes loges 6 fr.; parterre and amphithéâtre 3 fr.; side-boxes 2 fr.

Regular concerts are given at the '*Concert de Paris*', Rue du Helder 19, near the Boulevard des Italiens; admission 1—2 fr.; in summer frequently closed.

Besides the above, there are a number of other concert-rooms; *Herz*, Rue de la Victoire 48; *Ste. Cécile*, Rue de la Chaussée d'Antin; *Erard*, Rue du Mail 13; *Pleyel*, Rue Rochechouart 22; *Saz*, Rue St. Georges 50. — Lent is the principal season for concerts in Paris.

The concerts of the *Cafés Chantants* are generally of a very inferior description. Those in the Champs Elysées (p. 88) attract numerous visitors in summer. The *Café des Aveugles* in the Palais Royal also belongs to this class. The following are among the best of these establishments: *Eldorado*, Boulevard de Strasbourg, near the Boulevard St. Denis, handsomely decorated hall; vocal performances daily 7 to 11 p. m., *Alcazar*, Rue du Fau-

bourg Poissonnière 10. *Café-Concert Bataclan*, or *Palais Chinois*, Boulevard Voltaire 50. *Grand Concert Parisien*, Faubourg St. Denis 36.

Balls. The public '*Soirées Musicales et Dansantes*', although the society is by no means always of the most select description, deserve to be visited by the stranger on account of the gay, brilliant, and novel spectacle they present. The following establishments are perhaps the most frequented. In summer: *Jardin Mabille*, near the Rond-Point des Champs Elysées, in the Allée des Veuves (Avenue Montaigne 87; Pl., red 3) (employed as the Prussian headquarters during the occupation in Feb. 1871). Balls on Wednesd., Thursd., Sat., and Sund.; admission on Sund. and Thursd. 3, on Wednesd. and Sat. 5 fr. — *Closerie des Lilas (Jardin Bullier)*, Carrefour de l'Observatoire, near the Luxembourg. — The *Château Rouge*, Rue Clignancourt 44, Montmartre, is well known as the spot where the Generals Leconite and Thomas were shot by the Communists, March 18th, 1871. — In winter: *Salle Valentino*, Rue St. Honoré 251. — The *Chalet des Iles* in the Bois de Boulogne (p. 97), and the *Casino d'Asnières* (p. 181) are also favourite resorts in summer.

The Masked Balls of the Grand Opéra, which last from the middle of December till Lent, and take place every Saturday evening, may be regarded as another characteristic phase of Parisian life (admission 10 fr.). They present a scene of the most unbridled and boisterous merriment and excitement, and where ladies are of the party should be witnessed by strangers from the boxes only. The female frequenters of these balls always wear masks or dominoes, the men are generally in evening costume.

14. DRIVE THROUGH PARIS.

Nothing will serve to convey to the stranger so good an idea of the general aspect and topography of the French metropolis as a drive on the top of an omnibus or in an open carriage through the principal streets. The vehicle should of course in this case be engaged *à l'heure*, and the driver desired to convey the visitor through the town by the following route.

The *Palais Royal* is selected as the most convenient starting-point. Thence through the Rue de Rivoli to the Place de la Concorde (p. 85), the Champs Elysées (p. 89), Palais de l'Industrie (p. 90), Arc de l'Etoile (p. 92); down to the Pont d'Iéna, Champ de Mars; Hôtel des Invalides (p. 167), Boulevard des Invalides, Boulevard du Mont Parnasse, at the extremity of which, to the r., is situated the Observatoire (p. 147); thence to the l., to the Boulevard St. Michel, passing Ney's monument, the Jardin du Luxembourg (p. 147), the Panthéon (p. 151), the extremity to the Rue Soufflot and the Palais de Justice (p. 103), near

which the two bridges are crossed; then to the r. through the Rue de Rivoli, passing the Tour St. Jacques (p. 102) and the Hôtel de Ville (p. 99); through the Rue St. Antoine to the Place de la Bastille and the July Column then along the old Boulevarts (see p. 37) to the Madeleine.

The drive will occupy about 3 hrs. and (according as the vehicle is hired at 2 fr. or $2\frac{1}{2}$ fr. per hour) cost 7—8 fr., including 1 fr. gratuity. It may, however, be reduced to $2\frac{1}{2}$ hrs., if the carriage be quitted at the Colonne de Juillet. The old Boulevarts, which would thus be omitted, may be sufficiently inspected in the course of subsequent walks. In this case the stranger may proceed to the cemetery of *Père Lachaise*, a walk through the principal parts of which occupies at least 2 hrs.

From Ménilmontant, at the corner of the Boulevarts Extérieurs, near Père Lachaise, an omnibus starts every quarter of an hour for the Boulevard de Filles du Calvaire (a drive of 10 min.), whence (*correspondance*, p. 27) omnibuses run every 5 min., along the entire length of the Boulevarts, to the Madeleine (in 25 min.).

After this preliminary voyage of discovery, the stranger may proceed at his leisure to explore the metropolis in detail.

RIGHT BANK OF THE SEINE.

1. Les Grands Boulevarts.

Colonne de Juillet, Place Royale, Imprimerie Nationale, Porte St. Martin, Porte St. Denis, Bourse, Vendôme Monument, Chapelle Expiatoire.

In the year 1670, during the reign of Louis XIV., the fortifications (*boulevards*, or according to the more modern spelling *boulevarts* = bulwarks) which then surrounded Paris were taken down and the ditches filled up †. This gave rise to a street, the northern portion of which, on the right bank of the Seine, displays a richness of architecture and an array of attractive shop-windows, which are surpassed in no other city in the world.

There are a number of other boulevarts in Paris, many of which have sprung up in consequence of the gigantic and still incomplete street-improvements (*Boulevarts de Strasbourg, de Sébastopol, St. Michel, Victor Hugo, de Magenta, Voltaire, de l'Hôpital, St. Marcel, St. Jacques, d'Enfer, du Montparnasse, des Invalides*, etc.), but 'the Boulevarts', or rather 'les grands Boulevarts', is a term usually applied exclusively to the line (3 M.) of broad streets leading from the Bastille to the Madeleine and subdivided as follows: Boulevard Beaumarchais (10 min. walk), Boulevard des Filles du Calvaire (3 min.), Boulevard du Temple (8 min.), Boulevard St. Martin (8 min.), Boulevard St. Denis (3 min.), Boulevard Bonne Nouvelle (6 min.), Boulevard Poissonnière (6 min.), Boulevard Montmartre (4 min.), Boulevard des Italiens (8 min.), Boulevard des Capucines (6 min.), Boulevard de la Madeleine (4 min.)

With the bright and cheerful animation and admirable arrangement of these Boulevarts no line of streets in the English, or indeed any other metropolis, can vie.

† A century later Calonne, minister of Louis XVI., caused Paris and its suburbs to be enclosed by a wall, termed *Boulevarts extérieurs*, in order to enable the government to levy a tax on all provisions introduced into the town. This gave rise to the witticism: *Le mur murant Paris rend Paris murmurant*, which remains true to this day. Since January 1st, 1860, the precincts of the city have been further extended, and now comprise 20 (instead of 12) Arrondissements, into which have been incorporated the parishes of Auteuil, Passy, Batignolles, Montmartre, La Chapelle, La Villette, Belleville, Charonne, Bercy, Vaugirard, and Grenelle. Digitized by Google

The Boulevarts were formerly paved, and the stones have at different periods been employed in the construction of barricades. Since 1850 they have been macadamised, or covered with asphalt, and furnished with an asphalt pavement for foot-passengers. The trees, to which the gas is highly prejudicial, are a source of constant trouble to the city authorities. When dead they are replaced by full-grown substitutes, transplanted at great expense from a more healthy atmosphere. The small glass cabinets ('*kiosques*') in which newspapers are sold, the '*Vespasiennes*' with their advertisements, and the establishments where Seltzer water and other beverages are supplied to the thirsty wayfarer, known by the German designation of '*Trinkhalle*', are all of comparatively recent origin. The chairs (*chaises* 10, *fauteuils* 20 c.), which may be hired on the most frequented parts of the boulevarts, and other public resorts belong to a company, and are often in great request.

In order to inspect the Boulevarts in detail, the stranger is strongly recommended to *walk* along the N. side from the Bastille to the Madeleine, and to return on the S. side. The quietest and most favourable time is the forenoon. When the traffic reaches its climax, between 2 and 5 p. m., the top of an omnibus is perhaps the best point of observation. An evening walk through the boulevarts should also on no account be omitted; nothing can then exceed the brilliancy and animation of the scene. — The number of vehicles, from the elegant private equipage to the ponderous waggon, which daily traverse the boulevarts, is upwards of 24,000.

The shops, as well as many of the cafés of the Boulevard des Italiens and those adjoining it far surpass those of the Palais Royal in brilliancy and magnificence. Cafés in the Boulevarts, see p. 16; reading-rooms, p. 18; theatres, p. 31; shops and bazaars, p. 19.

A very frequent summer attendant on the Boulevarts is the vendor of *coco* (liquorice water and lemon-juice), with his quiver-like zinc vessels, shining mugs, and tinkling bell.

The Place de la Bastille is selected as the most suitable starting-point for the above-mentioned walk; as the stranger proceeds from E. to W., the interest of the route gradually increases and the traffic becomes more animated. From the Madeleine he may then proceed by the Place de la Concorde and the Champs Elysées to the Arc de l'Etoile, and return thence through the Jardin des Tuileries, past the Palais Royal and the Hôtel de Ville, to the July Column. This circuit comprises a large proportion of the most striking features in Paris.

The **Place de la Bastille**, or simply *La Bastille* as it is usually termed, was formerly the site of *La Bastille St. Antoine*, a castle consisting of five lofty towers connected by walls and surrounded

by a deep fosse. This building, which formed the extremity of the ancient fortifications, and commanded the Seine and the populous suburb of St. Antoine, was spared in 1670, when the boulevarts were levelled (p. 37), and was subsequently employed as a state-prison. On the 14th of July, 1789, it was captured and destroyed by the revolutionists; the stones were then chiefly employed in the construction of the Pont de la Concorde. In May, 1871, this was one of the last strongholds of the Communists, by whom every issue of the Place had been formidably barricaded, but it was captured after a desperate struggle by the Versailles troops on the 25th. The Station de Vincennes was seriously injured on this occasion, and several of the neighbouring houses were entirely destroyed.

The *Boulevard Richard Lenoir*, constructed above the covered *Canal St. Martin*, which is connected with the *Bassin du Canal St. Martin* on the S. side of the Place, and thus with the Seine also, was once destined by Napoleon I. to be the site of a colossal elephant fountain, 76 ft. in height, to be erected in commemoration of the revolution.

After the revolution of 1830, however, the plan was abandoned; the spot was employed as a burial-place for the 'July champions', and the present **Colonne de Juillet** erected over their remains. The monument, which is of iron, 164 ft. in height, is surmounted by a figure emblematical of Liberty, bearing a torch in one hand and a broken chain in the other. It was pierced by a number of bullet holes, and the pedestal much damaged in the above-mentioned conflict between the government troops and the insurgents. In February 1848, the 'February champions' were here interred beside their comrades of 1830, and in May 1871 the vaults were again opened for the reception of a number of the victims of the Communist reign of terror. These vaults and boats on the canal beneath were filled with gunpowder and combustibles by the Communists with the view of blowing up the column and converting the entire neighbourhood into a heap of ruins. The combustibles were set on fire by them after their defeat, but the powder had already been removed and employed in the defence of the Place de la Bastille, and the fire therefore occasioned no serious damage. The summit of the monument commands a fine view, especially of the cemetery of Père Lachaise; the ascent is, however, less recommended than that of the Tour St. Jacques (p. 102), and should not be attempted by persons inclined to dizziness, on account of the swaying motion which is sometimes felt, especially in windy weather. Custodian's fee 20 c.

The strongest barricade of the insurgents in June, 1848, which could not be captured without the aid of heavy artillery, was in the neighbouring *Rue du Faubourg St. Antoine* diverging to the r. (E.). On the 25th of June, the third day of the

contest, Archbishop *Affre* (p. 115) was killed here by an insurgent's ball, whilst exhorting the people to peace.

Before commencing his walk along the animated Boulevarts, the stranger may, by way of contrast, visit the **Place des Vosges** (formerly *Place Royale*) to reach which he turns to the l. into the Rue St. Antoine, and takes the third street (Rue de Birague) to the r. Passing under an arch, he enters a large square planted with limes and chestnuts, two sides of which are adorned with fountains. In the centre stands the equestrian marble *Statue of Louis XIII.*, executed by Dupaty and Cortot, and erected in 1829 to replace the statue of the same king erected by Richelieu in 1639, which had been destroyed in 1792.

The square itself occupies the site of the court of the former *Palais des Tournelles*, where in 1565 a tournament, which cost Henry II. his life (p. 102), took place. Catherine de Medicis caused the palace to be taken down, and the houses (not completed till the reign of Henry IV.), which now occupy its site, to be erected. They are built uniformly of red brick, with lofty roofs, and have a series of arcades in front. *Richelieu* once occupied No. 21, *Victor Hugo* No. 9 at the S.E. corner, and Mademoiselle *Rachel* the house opposite until her death in 1858. The present inhabitants of this gloomy, old-fashioned square, as well as of the adjoining streets (*Quartier du Marais*), are chiefly retired officers and persons of limited income. For a short time after the revolution of 1792, and again in 1848, the square was named *Place des Vosges*, in honour of the department of that name, which had been the first to send contributions in support of the popular cause, and that appellation was again revived in 1870.

To the N.W. of this, if the Rue des Francs Bourgeois be followed, the *Imprimerie Nationale*, the extensive and interesting printing establishment of the government, is reached. Admission on Thursdays at 2 *precisely*, as all visitors are conducted over the premises in one party (1 fr.).

Returning to the Place de la Bastille and entering the **Boulevarts**, the stranger first traverses the Boulevard Beaumarchais. The S. side consists of handsome and tastefully built houses, completed since 1848, the N. side principally of small shops. This boulevard and that of the Filles du Calvaire, are chiefly frequented by the denizens of the Faubourg St. Antoine with their blue or white blouses and printed cotton jackets. In fine weather the decayed gentleman and retired officer of the Quartier du Marais, recognisable by the old-fashioned appearance of their costume, occasionally emerge to sun themselves. No. 25 is the *Théâtre Beaumarchais*, the great resort of the inhabitants of the neighbouring Faubourg. To the r., farther on, is the *Cirque d'Hiver* (p. 34), the entrance to which is adorned with two equestrian figures.

The Boulevard du Temple is sometimes termed the *Boulevard du Crime*, owing, it is said, to the number of melodramatic and other theatres which were formerly crowded together on the N. side, the last of which, however, have recently been demolished to make way for the new Boulevard Voltaire (formerly du Prince Eugène, see below).

To the above appellation the crime of *Fieschi* may possibly have in some degree contributed. No. 42 occupies the site of the house, whence on July 28th, 1835, he discharged his infernal machine at Louis Philippe, which occasioned the death of Marshal Mortier and several others.

Exactly opposite, on the S. side, is situated the *Jardin Turc*, and near it the restaurant *Bonvalet*, both frequented by the respectable denizens of the Quartier du Marais (see above). The *Cadran Bleu*, exactly opposite the Restaurant Bonvalet, was formerly one of the most celebrated restaurants in Paris. On the same side toy and fancy shops predominate.

The traveller now reaches the *Place du Château d'Eau* (so called from the unfinished fountain in the centre), on the r. side of which two extensive buildings are situated. The first of these, with shops on the ground floor, belongs to the Credit Foncier, and contains a permanent industrial exhibition. The second is the large *Caserne d'Infanterie* (formerly *du Prince Eugène*), capable of accommodating 8000 men, and is connected with Vincennes and its military establishments by the Boulevard Voltaire (originally *Boulevard du Prince Eugène*), inaugurated Dec. 7th, 1862, by Napoleon III. The Place du Château d'Eau was the scene of a fearful struggle on May 24th, 1871. The insurgents occupied a strong position here, protected by barricades at every outlet. These were taken, one by one, by the Versailles troops, and the insurgents were driven back to the Place de la Bastille, the Buttes Chaumont, and Père la Chaise. A number of houses in this neighbourhood were entirely burned down (e. g. the Théâtre des Délassements Comiques in the Boulevard de Voltaire), and many more were seriously injured. The Caserne, which was occupied by the insurgents, was completely riddled with balls and shells. The Boulevard Voltaire runs in a S.E. direction from the Boulevard du Temple to the Place du Trône, intersecting the *Place Voltaire* (formerly *du Prince Eugène*), where in 1865 a bronze *Statue of Eugène Beauharnais* was erected. It stands on a pedestal of green granite, bearing the inscription: '*Au Prince Eugène Napoléon*'; the sides are adorned with representations of the prince's greatest battles, and at the back is recorded the passage from his letter to the Emperor Alexander in 1814, in which he rejects that monarch's overtures and declares his determination to remain faithful to Napoleon (In the vicinity, in front of the Prison de la Roquette, is t

Parisian place of execution). Farther on, the Boulevard traverses the most populous portion of the quarter, inhabited by artizans. A triumphal arch, in commemoration of the Russian and Italian campaigns, which it was proposed to erect in front of the columns of the Place du Trône, and of which a model in wood was temporarily constructed, will probably never be executed.

The new Boulevard de Magenta diverges to the N., and the Boulevard St. Martin commences at the Château d'Eau. A flower-market is held here on Mondays and Thursdays (p. 21). The Boulevard lies on a slight eminence, which in the middle, between the houses, was levelled in 1845 for the convenience of carriages. Here are situated the *Théâtre des Folies Dramatiques*, the *Théâtre de l'Ambigu Comique*, and the *Théâtre de la Porte St. Martin* (the last burned by the Communists, May 25th, 1871).

The **Porte St. Martin** is a triumphal arch, 57 ft. in height and 57 ft. in breadth, erected by the city in 1674 in honour of Louis XIV. The inscriptions and reliefs commemorate the victories of that monarch; on the S. side are represented the capture of Besançon, and the defeat of the Triple Alliance (Germans, Spaniards, and Dutch), on the N. the taking of Limbourg and the victory over the Germans. On 31st March, 1814, the German and Russian armies entered Paris by the Barrière de Pantin and the Rue du Faubourg St. Martin, and passed through the Porte St. Martin and the Boulevards to the Place de la Concorde (p. 85). One of the most formidable barricades of the Communists was constructed here across the Boulevard, which it completely commanded, and was taken with the utmost difficulty by the government troops on May 25th, 1871. Bullet-marks are still visible on the arch. This neighbourhood was also the scene of one of the most brutal excesses of the Communists. On May 25th, 1871 a number of the insurgents entered the house of the restaurateur Deffieux, near the Porte St. Martin, and after having taken possession of the cellar and its contents, proceeded to occupy the house with the view of firing on the troops from the windows. The terrified inmates entreated them to desist from their purpose, and one of them rashly struck one of the brutal intruders. This formed the signal for a general massacre. The insurgents, maddened with rage and despair, pursued and pitilessly murdered every man, woman, and child whom they found in the building, about thirty in all. They then set fire to the premises, which together with the adjoining houses and the Théâtre de la Porte St. Martin, were soon reduced to a heap of smouldering ruins.

The broad, new street, which here diverges to the r. and l. and intersects Paris from N. to S., is the *Boulevard de Sébastopol* and the *Boulevard de Strasbourg* (comp. p. 102). oogle

The **Porte St. Denis**, another triumphal arch erected by the city in 1672, to commemorate the brilliant successes of Louis XIV. in Holland and the district of the Lower Rhine, is 76 ft. in height and of more symmetrical proportions than the **Porte St. Martin**. The archway is 46 ft. in height and 26 ft. in width. The Latin inscription on the S. side is to the following effect: *To Louis the Great, for having within 60 days crossed the Rhine, the Waal, the Meuse, and the Issel, conquered three provinces, and captured 40 fortified cities.* On the obelisk to the r. is vanquished and mournful Holland on a dead lion, to the l. the river-god of the Rhine. Above the archway is represented Louis's passage of the Rhine at Tollhuis below Emmerich, where the river had been rendered unusually shallow by a long drought. The bas-relief and inscription at the back commemorate the fact that the same monarch took Maestricht in 13 days. Another barricade of the Communists erected here was captured by the government troops on the same day as that of the **Porte St. Martin**.

In July, 1830 both these arches were also the scene of sanguinary conflicts; and here too, in June, 1848, the first engagement between the military and the insurgents took place.

The visitor next reaches the **Boulevard Bonne Nouvelle** (*Théâtre du Gymnase*, p. 32), the **Boulevard Poissonnière**, and the **Boulevard Montmartre**. The *Théâtre des Variétés* is No. 7, on the S. side (p. 32).

The traffic now increases in animation, and the shops in splendour. In the **Boulevard Poissonnière** may be mentioned the *Bazar de Voyage*, No. 14; *Barbedienne and Co.*, dealers in bronzes, No. 30; *Bazar de l'Industrie*, on the S. side, No. 27; in the **Rue Montmartre** the '*Ville de Paris*'; then the *Passage des Panoramas*, and on the N. side the more recently constructed *Passage Jouffroy*, both containing numerous attractive shops.

Cafés and restaurants, and on the S. side shops, are now the most conspicuous buildings.

'*Au Prophète*' on the S. side is a vast and brilliantly lighted dépôt for ready-made clothes.

The *Rue du Faubourg Montmartre* at its junction with the **Boulevards** was on Feb. 24th, 1848, closed by a strong barricade which several times resisted the attacks of the municipal guard, and was again the scene of a fierce struggle between the insurgents and the government troops on May 23rd, 1871, when the latter were pressing forward to gain possession of the height of **Montmartre**.

Before entering the **Boulevard des Italiens**, the stranger should turn into the **Rue Vivienne**, opposite to the *Passage Jouffroy*, which leads him to the *Place de la Bourse*. The **Exchange**, or *Palais de la Bourse*, is a handsome building in the Grecian style, surrounded by a colonnade of 66 Corinthian pillars. At the cor-

ners stand four statues emblematical of Commerce (by Dumont), Commercial Equity (by Duret), Industry (by Pradier), and Agriculture (by Seurre).

The hall of the Bourse, 124 ft. in length and 81 ft. in width, is opened at 12 o'clock (free access from 12 to 5 o'clock; sticks and umbrellas must be given up at the entrance, 10 c.). Numerous vehicles, especially private carriages, soon drive up, and the money-seeking throng crowds into the building. The *parquet*, at the end of the hall, is a railed-off space which the sworn brokers (*agents de change*) alone are privileged to enter. They congregate round the *corbeille*, another railed-off space in the centre, and make their offers in loud tones. Other groups, especially near the *parquet*, are occupied in taking notes, or concluding sales or purchases, the prices being regulated by the transactions which take place in the *parquet*. Occasionally an offer is made to the brokers in the *parquet*, or instructions handed over to them to effect sales.

The tumultuous scene is best surveyed from the gallery, to which the S. side-entrance leads. The noise, the shouting, the excited gestures of the speculators, and the eager cupidity of all produce a disagreeable impression on the mind of the spectator. Amidst the Babel of tongues almost the only intelligible words are: '*Je donne, je prends, je vends!*'

At 3 o'clock the stock-exchange terminates, the brokers assemble and note the prices realised in the most recently concluded transactions, and the exchange-list for the day is then issued and at once printed. The hall remains open from 3 to 5 o'clock for the transaction of other mercantile business. The upper apartments are employed by the *Tribunal de Commerce*, for its public sessions, which are held daily, Saturdays excepted, at 10 o'clock. The president and judges are merchants.

The portions of the *Rue Vivienne* and the parallel *Rue Richelieu*, which diverge from the Boulevard to the S., are among the most animated business localities. The establishment '*Aux Villes de France*' has an entrance in each of these streets. *Rue Richelieu*, *Place Louvois* (Square Richelieu), *Bibliothèque Nationale*, see p. 109.

Returning to the Boulevards, the stranger passes *Frascati*, the once notorious gambling-house, a large building to the r. at the end of the *Rue Richelieu*. The Boulevard des Italiens was once sometimes called *Boulevard de Gand* from the fact that, while Louis XVIII. was awaiting the issue of affairs at Ghent during 'the hundred days' in 1815, his partisans were in the habit of assembling here. It is the most animated and fashionable of all, and consists almost exclusively of hotels, cafés, and the choicest shops. The upper stories of several of the best houses are let to private clubs.

Before and after the exchange hours, petty stockbrokers frequently assemble at the Passage de l'Opéra, and exhibit the same eager haste and excitement as in the hall of the Bourse. These groups, which often obstruct the pavement to the annoyance of the foot-passengers, are generally dispersed by the police, which is no sooner done than the offenders re-assemble in similar knots a few paces farther off.

The *Grand Opéra* (p. 30) forms the N. termination of the passage; the front is on the W. side of the Rue Lepeletier.

On the opposite (S.) side of the Boulevard stands the *Café du Grand Balcon*, and behind it the *Opéra Comique*.

The streets which diverge from the Boulevard to the N., the *Rue Laffitte*, *Rue Taitbout*, and especially the *Rue de la Chaussée d'Antin*, are chiefly inhabited by wealthy bankers, moneyed men, eminent savants, artists, etc. At No. 17 Rue Laffitte, now the property of Baron James Rothschild, Napoleon III. was born Aug. 20th, 1808.

The Boulevard des Capucines commences at the Rue de la Chaussée d'Antin. On the r. is the new *Théâtre du Vaudeville*, completed in 1869 (p. 32). On the N. side, in an open space opposite the Rue de la Paix, rises the sumptuous new **Opera House (Le Nouvel Opéra)*, commenced in 1861 from a design by Garnier, and now approaching completion. It is richly decorated with marble and gilding, and the façade is embellished with busts of celebrated composers. The area occupied by the edifice is about 13,000 sq. yds., and the cost of construction is expected to exceed one million pounds. The building narrowly escaped destruction in May, 1871, when it was used by the Communists as a magazine for gunpowder and other munitions of war. Had it been set on fire, the building itself, as well as all the surrounding houses, must inevitably have been destroyed. The damage it sustained was however very inconsiderable. The opera-house forms the corner of a new Boulevard, leading to the Station de l'Ouest (Versailles-Rouen), and prolonged under the name of *Rue de la République* as far as the Rue de Rivoli. Adjacent to it is the *Grand Hôtel* (p. 4). On the opposite side, at the corner in the Rue de la Paix, *Tahan*, one of the best shops in Paris for furniture and articles of carved wood; No. 37 is the dépôt of the *Compagnie Lyonnaise*.

The *Rue de la Paix*, which diverges to the S. from the Boulevard des Capucines, is one of the handsomest streets in Paris, and also the residence of many of the wealthiest citizens. It terminates in the octagonal *Place Vendôme*, in the centre of which the *Colonne Vendôme*, a monument in imitation of Trajan's column at Rome, 144 ft. in height and 13 ft. in diameter, formerly rose. It was erected by Napoleon I. in 1810 to commemorate his victories over the Russians and Austrians in 1805, as the inscription records.

A Latin inscription on a tablet above the door is to the effect that Emp. Napoleon I. '*dedicated this monument, constructed of captured cannons, to the fame of the great army*'. The metal of 1200 cannons was employed in the construction of the column. It was taken down by the Communists in May, 1871, but as the fragments still exist, its reconstruction is contemplated.

The reliefs of the pedestal (which was not materially injured) represent the uniforms and weapons of the conquered armies (those which wound round the shaft exhibited in chronological order a history of the war from the departure of the troops from the camp of Boulogne to the battle of Austerlitz). A good model of the column may be seen at the *Hôtel des Monnaies* (p. 159).

The statue of Napoleon which occupied the summit of the column was melted down in 1814, and the metal employed in casting the equestrian statue of Henry IV. on the Pont Neuf (p. 108). Subsequently, in 1831, Louis Philippe caused a new statue to be cast of the metal of guns captured at Algiers and to be placed on the summit. This was removed in December, 1863, to the Avenue de Neuilly, and replaced by a statue of the emperor in his imperial robes, similar to the original statue; the new statue in its turn shared the fate of the column in 1871.

The *Hôtel du Rhin*, on the S. side of the square, was the residence of Napoleon III. when acting as deputy of the national assembly from September to December, 1848. On May 23rd, 1871, the Versailles troops succeeded in taking a barricade in the Rue Castiglione to which they gained access through this hotel, and thus attacked the insurgents in the rear. M. Maréchal, the proprietor of the hotel, is said to have offered the Commune 500,000 fr. if they would spare the Vendôme Column. The reply was: '*Donnez un million, et on verra!*' M. Maréchal, it need hardly be said, was dissatisfied with this answer, and kept his money.

Returning to the Rue de la Paix and following the *Rue Neuve des Capucines*, the first street to the l., the stranger will soon reach the Boulevard de la Madeleine. The new buildings to the r., at the corner of the Boulevard des Capucines, occupy the site of the *Hôtel du Ministère des Affaires Etrangères*, which stood here till 1853, and was in February, 1848, the residence of Guizot, the prime minister at that time. On the night of February 23rd, 1848, shots fired from a window of this edifice, owing as it was alleged, to a 'misunderstanding,' were the precursor of the events which levelled the 'July throne.'

The houses of the Boulevard de la Madeleine, the N. side of which is termed *Rue Basse du Rempart*, are all of recent origin, most of them having been erected in 1855-56.

The W. termination of the Boulevards is formed by the church of *La Madeleine* (p. 118).

A *Flower-market*, of considerable importance, is held here on Tuesdays and Fridays. One of the principal cab-stands in the city is on the N. and W. sides of the church.

The broad but short *Rue Royale* leads hence to the *Place de la Concorde* (p. 85). In the last house to the l. are the offices of the minister of marine. Great havoc was committed in this street by the Communists on May 22nd, 1871. These miscreants, whose chief object as they gradually retreated before the government troops, was to wreak their revenge on the wealthier portion of the community, placed a quantity of petroleum and other combustibles in several of the houses here and in the *Rue St. Honoré*, and set them on fire in spite of the entreaties of the inmates. The houses Nos. 15—25 *Rue Royale*, on the W. side, and several houses in the *Rue du Faubourg St. Honoré*, at its junction with the *Rue Royale* were entirely destroyed. The loss of property in this locality alone was enormous. Most of the inmates happily escaped with the aid of the troops who came to their succour. Seven unfortunate persons, however, who had sought refuge in the cellar of a house at the entrance to the *Faubourg St. Honoré*, were buried alive beneath the falling ruins, while in a neighbouring 'maison d'accouchement' no fewer than twenty-two of the helpless patients are believed to have perished in the flames. Among the houses destroyed here may be mentioned the *Hôtel de la Rue Royale*, and *Weber's English and American Tavern*, both well known establishments. This, too, was the scene of a fiendish act committed by the firemen in the pay of the Commune, who filled their engines with petroleum and poured vast quantities of it into the burning houses. Many of them were detected by the troops in the very act, and of course immediately shot. One of the most formidable barricades of the insurgents on that occasion was constructed across the *Rue Royale*, and defended by several cannon and mitrailleuses, with which they completely commanded the *Place de la Concorde*. The above atrocities were committed by them as soon as they found this position untenable.

The *Boulevard Malesherbes*, $\frac{3}{4}$ M. in length, inaugurated August 13th, 1861, and leading in a direct line to the *Park of Monceaux* (p. 05), diverges from the *Madeleine* in a N. W. direction, and forms a continuation of the old *Boulevarts*. It is intersected by the *Boulevard Victor Hugo*. About the centre of the former is situated the new *Eglise St. Augustin* (p. 121).

The remains of the illustrious victims who were guillotined in 1793 (p. 86) were originally interred in the former churchyard of the *Madeleine*, at the N. extremity of the *Rue de la Madeleine*. In 1815 they were removed to the royal vault of *St. Denis*, and on the spot where they had for 21 years reposed, the **Chapelle Expiatoire** was erected by Louis XVIII., as the inscription over the entrance records.

The chapel is built in the form of a cross, surmounted by a dome. The interior contains two marble groups, to the l. that of the queen, supported by a figure emblematical of Religion (a likeness of Madame Elizabeth, the king's sister, executed May 12th, 1794), a work of the sculptor Cortot; underneath is the copy of a letter from the queen to Madame Elizabeth, dated Oct. 16th, 1793, which runs as follows :

«C'est à vous, ma sœur, que j'écris pour la dernière fois; je viens d'être condamnée, non pas à une mort honteuse, — elle ne l'est que pour les criminels: mais à aller rejoindre votre frère. Comme lui innocente, j'espère montrer la même fermeté que lui dans ces derniers moments. Je suis calme comme on l'est quand la conscience ne reproche rien. J'ai un profond regret d'abandonner mes pauvres enfants; vous savez que je n'existais que pour eux et vous, ma bonne et tendre sœur; vous qui avez par votre amitié, tout sacrifié pour être avec nous. Dans quelle position je vous laisse! J'ai appris, par le plaidoyer même du procès, que ma fille était séparée de vous. Hélas! la pauvre enfant, je n'ose pas lui écrire; elle ne recevrait pas ma lettre. Je ne sais même pas si celle-ci vous parviendra. Recevez pour eux deux, ici, ma bénédiction; j'espère qu'un jour, lorsqu'ils seront plus grands, ils pourront se réunir avec vous, et jouir en entier de vos tendres soins.

Qu'ils pensent tous deux à ce que je n'ai pas cessé de leur inspirer: que les principes et l'exécution exacte de ses devoirs sont la première base de la vie: que leur amitié et leur confiance mutuelle en feront le bonheur; que ma fille sente, qu'à l'âge qu'elle a, elle doit toujours aider son frère par les conseils que l'expérience qu'elle aura de plus que lui et son amitié pourront lui inspirer; que mon fils, à son tour, rende à sa sœur tous les soins, les services que l'amitié peut inspirer; qu'ils sentent enfin, tous deux, que, dans quelque position où ils pourront se trouver, ils ne seront vraiment heureux que par leur union; qu'ils prennent exemple de nous; combien, dans nos malheurs, notre amitié nous a donné de consolation! Et dans le bonheur, on jouit doublement quand on peut le partager avec un ami; et où en trouver de plus tendre, de plus cher, que dans sa propre famille? Que mon fils n'oublie jamais les derniers mots de son père, que je lui répète expressément: *qu'il ne cherche jamais à venger notre mort.*

J'ai à vous parler d'une chose bien pénible à mon cœur; je sais combien cet enfant doit vous avoir fait de la peine; pardonnez lui, ma chère sœur; pensez à l'âge qu'il a, et combien il est facile de faire dire à un enfant ce qu'on veut, et même ce qu'il ne comprend pas. Un jour viendra, j'espère, où il ne sentira que mieux tout le prix de vos bontés et de votre tendresse pour tous deux; il me reste à vous confier encore mes dernières pensées. J'aurais voulu les écrire dès le commencement du procès; mais, outre qu'on ne me laissait pas écrire, la marche en a été si rapide que je n'en aurais pas réellement eu le temps.

Je meurs dans la religion catholique, apostolique et romaine, dans celle de mes pères, dans celle où j'ai été élevée, et que j'ai toujours professée; n'ayant aucune consolation spirituelle à attendre, ne sachant pas s'il existe encore ici des prêtres de cette religion; et même le lieu où je suis les exposerait trop, s'ils y entraient une fois.

Je demande sincèrement pardon à Dieu de toutes les fautes que j'ai pu commettre depuis que j'existe. J'espère que, dans sa bonté, il voudra bien recevoir mes derniers vœux, ainsi que ceux que je fais depuis longtemps pour qu'il veuille bien recevoir mon âme dans sa miséricorde et sa bonté. Je demande pardon à tous ceux que je connais, et à vous, ma sœur, en particulier, de toutes les peines que, sans le vouloir, j'aurais pu vous causer: je pardonne à tous mes ennemis le mal qu'ils m'ont fait. Je dis ici adieu à mes tantes, et à tous mes frères et sœurs. J'avais des amis; l'idée d'en être séparée pour jamais, et leurs peines, sont un des plus grands regrets que j'emporte en mourant: qu'ils sachent du moins que, jusqu'à mon dernier moment, j'ai pensé à eux. Adieu, ma bonne et tendre sœur; puisse

cette lettre vous arriver! Pensez toujours à moi; je vous embrasse de tout mon cœur, ainsi que ces pauvres et chers enfants. Mon Dieu! qu'il est déchirant de les quitter pour toujours! Adieu! Adieu! Je ne vais plus m'occuper que de mes devoirs spirituels. Comme je ne suis pas libre dans mes actions, on m'amènera peut-être un prêtre; mais je proteste ici que je ne lui dirai pas un mot, et que je le traiterai comme un être absolument étranger.

Marie Antoinette."

The group to the r. presents the king and an angel addressing him: '*Fils de St. Louis, montez au ciel!*' Underneath is a copy of the king's will, dated December 25th, 1792.

"Au nom de la Très-sainte Trinité, du Père, du Fils et du Saint-Esprit, aujourd'hui vingt-cinq décembre mil sept cent quatre-vingt-douze. Moi Louis, XVI. du nom, roi de France, étant depuis plus de quatre mois enfermé avec ma famille, dans la Tour du Temple, à Paris, par ceux qui étaient mes sujets, et privé de toutes communications quelconques, même, depuis le onze du courant, avec ma famille; de plus impliqué dans un procès, dont il est impossible de prévoir l'issue, à cause des passions des hommes, et dont on ne trouve aucun prétexte ni moyen dans aucune loi existante, n'ayant que Dieu pour témoin de mes pensées, et auquel je puisse m'adresser, je déclare ici en sa présence mes dernières volontés et mes sentiments.

Je laisse mon âme à Dieu, mon créateur. Je le prie de la recevoir dans sa miséricorde, et de ne pas la juger d'après ses mérites, mais par ceux de notre Seigneur Jésus-Christ, qui s'est offert en sacrifice à Dieu son père, pour nous autres hommes, quelque indignes que nous en fussions, et moi le premier.

Je meurs dans l'union de notre Sainte-Mère l'Eglise catholique, apostolique et romaine, qui tient ses pouvoirs, par une succession non interrompue, de Saint-Pierre, auquel Jésus-Christ les avait confiés. Je crois fermement et je confesse tout ce qui est contenu dans le symbole et les commandements de Dieu et de l'Eglise, les sacrements et les mystères, tels que l'Eglise catholique nous les enseigne et les a toujours enseignés. Je n'ai jamais prétendu me rendre juge dans les différentes manières d'expliquer les dogmes qui déchirent l'Eglise de Jésus-Christ; mais je m'en suis rapporté et m'en rapporterai toujours, si Dieu m'accorde vie, aux décisions que les supérieurs ecclésiastiques, unis à la sainte église catholique, donnent et donneront conformément à la discipline de l'Eglise, suivie depuis Jésus-Christ. Je plains de tout mon cœur nos frères qui peuvent être dans l'erreur, mais je ne prétends pas les juger, et je ne les aime pas moins tous en Jésus-Christ, suivant ce que la charité chrétienne nous enseigne.

Je prie Dieu de me pardonner tous mes péchés. J'ai cherché à les connaître scrupuleusement, à les détester et à m'humilier en sa présence. Ne pouvant me servir du ministère d'un prêtre catholique, je prie Dieu de recevoir la confession que je lui en ai faite, et surtout le repentir profond que j'ai d'avoir mis mon nom (quoique cela fût contre ma volonté) à des actes qui peuvent être contraires à la discipline et à la croyance de l'Eglise catholique, à laquelle je suis toujours resté sincèrement uni de cœur. Je prie Dieu de recevoir la ferme résolution où je suis, s'il m'accorde vie, de me servir, aussitôt que je le pourrai, du ministère d'un prêtre catholique pour m'accuser de tous mes péchés, et recevoir le sacrement de pénitence.

Je prie tous ceux que je pourrais avoir offensé par inadvertance (car je ne me rappelle pas d'avoir fait sciemment aucune offense à personne) ou ceux à qui j'aurais pu avoir donné de mauvais exemples ou des scandales, de me pardonner le mal qu'ils croient que je peux leur avoir fait.

Je prie tous ceux qui ont de la charité d'unir leurs prières aux miennes pour obtenir de Dieu le pardon de mes péchés.

Je pardonne de tout mon cœur à ceux qui se sont fait mes ennemis, sans que je leur en aie donné aucun sujet, et je prie Dieu de leur pardonner, de même qu'à ceux qui, par un faux zèle ou par un zèle malentendu, m'ont fait beaucoup de mal.

Je recommande à Dieu ma femme et mes enfants, mes sœurs, mes tantes, mes frères, et tous ceux qui me sont attachés par les liens du sang, ou par quelque autre manière que ce puisse être. Je prie Dieu particulièrement de jeter des yeux de miséricorde sur ma femme, mes enfants et ma sœur, qui souffrent depuis longtemps avec moi; de les soutenir par sa grace, s'ils viennent à me perdre, et tant qu'ils resteront dans ce monde périssable.

Je recommande mes enfants à ma femme: je n'ai jamais douté de sa tendresse maternelle pour eux: je lui recommande surtout d'en faire de bons chrétiens et d'honnêtes hommes; de ne leur faire regarder les grandeurs de ce monde-ci (s'ils sont condamnés à les éprouver) que comme des biens dangereux et périssables, et de tourner leurs regards vers la seule gloire solide et durable de l'éternité. Je prie ma sœur de vouloir bien continuer sa tendresse à mes enfants, et de leur tenir lieu de mère, s'ils avaient le malheur de perdre la leur.

Je prie ma femme de me pardonner tous les maux qu'elle souffre pour moi, et les chagrins que je pourrais lui avoir donnés dans le cours de notre union; comme elle peut être sûre que je ne garde rien contre elle, si elle croyait avoir quelque chose à se reprocher.

Je recommande bien vivement à mes enfants, après ce qu'ils doivent à Dieu, qui doit marcher avant tout, de rester toujours unis entre eux, soumis et obéissants à leur mère, et reconnaissants de tous les soins et les peines qu'elle se donne pour eux et en mémoire de moi. Je les prie de regarder ma sœur comme une seconde mère.

Je recommande à mon fils, s'il avait le malheur de devenir roi, de songer qu'il se doit tout entier au bonheur de ses concitoyens, qu'il doit oublier toute haine et tout ressentiment, et nommément tout ce qui a rapport aux malheurs et aux chagrins que j'éprouve: qu'il ne peut faire le bonheur des peuples qu'en régnant suivant les lois; mais en même temps qu'un roi ne peut les faire respecter, et faire le bien qui est dans son cœur, qu'autant qu'il a l'autorité nécessaire, et qu'autrement, étant lié dans ses opérations et n'inspirant point de respect, il est plus nuisible qu'utile.

Je recommande à mon fils d'avoir soin de toutes les personnes qui m'étaient attachées, autant que les circonstances où il se trouvera lui en donneront les facultés; de songer que c'est une dette sacrée que j'ai contractée envers les enfants ou les parents de ceux qui ont pu périr pour moi; ensuite, de ceux qui sont malheureux pour moi. Je sais qu'il y a plusieurs personnes, de celles qui m'étaient attachées, qui ne se sont pas conduites envers moi comme elles le devaient, et qui ont même montré de l'ingratitude; mais je leur pardonne (souvent, dans les moments de trouble et d'effervescence, on n'est pas le maître de soi), et je prie mon fils, s'il on trouve l'occasion, de ne songer qu'à leur malheur.

Je voudrais pouvoir témoigner ici ma reconnaissance à ceux qui m'ont montré un attachement véritable et désintéressé. D'un côté, si j'étais sensiblement touché de l'ingratitude et de la déloyauté de ceux à qui je n'avais jamais témoigné que des bontés, à eux et à leurs parents ou amis; de l'autre, j'ai eu de la consolation à voir l'attachement et l'intérêt gratuit que beaucoup de personnes m'ont montré; je les prie d'en recevoir tous mes remerciements. Dans la situation où sont encore les choses, je craindrais de les compromettre si je parlais plus explicitement: mais je recommande spécialement à mon fils de chercher les occasions de pouvoir les reconnaître. Je croirais calomnier cependant les sentiments de la nation, si je ne recommandais ouvertement à mon fils MM. de Chamilly et Hue, que leur véritable attachement pour moi avait porté à s'enfermer avec moi dans ce triste séjour, et qui ont pensé en être les malheureuses victimes. Je lui recommande aussi Cléry, des soins duquel j'ai eu tout lieu de me louer depuis qu'il est avec moi. Comme c'est lui qui est resté avec moi jusqu'à la fin, je prie Messieurs de la Commune de lui remettre mes hardes, mes livres, ma montre, ma bourse et les autres petits effets qui sont déposés au conseil de la Commune.

Je pardonne encore très-volontiers, à ceux qui me gardaient, les mauvais traitements et les gênes dont ils ont cru devoir user envers moi. J'ai

trouvé quelques âmes sensibles et compatissantes; que celles-là jouissent dans leur cœur de la tranquillité que doit leur donner leur façon de penser.

Je prie MM. de Malesherbes, Tronchet et Desèze, de recevoir ici tous mes remerciements. et l'expression de ma sensibilité pour tous les soins et les peines qu'ils se sont données pour moi.

Je finis en déclarant devant Dieu, et prêt à paraître devant lui, que je ne me reproche aucun des crimes qui sont avancés contre moi.

Louis.*

Above the portal, in the interior, is an allegorical representation of the removal of the royal remains to St. Denis, a relief by Lemàire.

The adjacent building is occupied by the two priests who perform service here. Mass at 9 o'clock a. m.; at other times admission obtained by applying to the sacristan (fee $\frac{1}{2}$ fr.).

In the neighbourhood, in the Boulevard Malesherbes, is situated the new church of *St. Augustin* (p. 121).

2. The Palais Royal.

Place des Victoires.

In the year 1636 Cardinal Richelieu erected a palace for himself opposite the Louvre, and termed it the *Palais Cardinal*. After his death it was tenanted by Anne of Austria, widow of Louis XIII., with her two sons Louis XIV. and Philip of Orleans, then both in their minority. Thenceforward the building was called the *Palais Royal*.

It was afterwards presented by Louis XIV. to his brother the Duke of Orleans, by whose son the Regent Duke of Orleans it was subsequently occupied. The disgraceful orgies which here took place during the regency of the latter are too well known to require description. *St. Simon*, an eyewitness of these scenes, thus alludes to them:

"Les soupers du régent étaient toujours avec des compagnies fort étrangères, avec ses maîtresses, quelquefois des filles de l'Opéra, souvent avec la duchesse de Berry (sa fille), quelques dames de moyenne vertu, et quelques gens sans nom, mais brillants par leur esprit et leur débauche. On buvait beaucoup et du meilleur vin, on s'échauffait, on disait des ordures à gorge déployée, des impiétés à qui mieux mieux, et quand on avait fait du bruit et qu'on était bien ivre, on allait se coucher."

The Palais Royal now continued to be the property of the house of Orleans. *Philippe Egalité* (p. 86), who was beheaded in 1793, grandson of the regent, led a scarcely less riotous and extravagant life than his grandfather. In order to replenish his exhausted coffers, he caused the entire garden to be surrounded with rows of houses which he let to merchants and others, and thus materially improved his revenues.

The upper apartments of these buildings were formerly devoted to play, whilst in the lower rooms, generally used as cafés, democrats and malcontents were in the habit of assembling to discuss their plans. Here *Camille Desmoulins*, one of the most conspicuous republican ringleaders, called the populace to arms,

July 12th, 1789, and on the following day led the way to the Bastille (p. 38) which fell on the 14th.

The appellation of *Palais Egalité* was then given to the Palais Royal, and subsequently that of *Palais du Tribunat*, during the years 1801—1807, when Napoleon assembled the Tribunate there. From 1807 to 1814 the palace itself was unoccupied; in 1815, during the hundred days, it was the residence of Lucien Bonaparte.

On the Restoration of the Bourbons in 1815 the Orleans family again came into possession of the Palais Royal, and it was occupied by *Louis Philippe* until 1830, when he ascended the throne.

Shortly before the outbreak of the revolution of July, he gave a sumptuous ball here in honour of the Neapolitan notabilities then visiting Paris, which gave rise to Salvandy's witticism: '*Nous dansons sur un volcan*'.

On the 24th of February, 1848, the mob destroyed the royal apartments in the most ruthless manner. Notwithstanding the request: '*Respectez les tableaux*', which some well-meaning hand had written on the walls, the pictures generally shared the same fate as the other objects of value. The fact, that 25 tons' weight of glass and china alone was broken in the palace, may serve to convey a faint idea of the extent of the devastation. After this the palace was termed the *Palais National*. Under Napoleon III. it resumed its original name.

The apartments in the S. wing of the Palais Royal, opposite the New Louvre buildings, were formerly tenanted by Prince Napoleon, cousin of the ex-emperor and son of Jerome Buonaparte.

On May 22nd, 1871, the Communists set the Palais Royal on fire, chiefly it appears with the intention of destroying the apartments of Prince Napoleon, most of whose valuables, works of art, etc. had fortunately been removed. The entire S. wing, including most of the apartments in the 'Cour d'Honneur', with the exception of the S.W. corner where the Théâtre Français is situated, became a prey to the flames and was almost entirely destroyed. The firemen employed to extinguish the conflagration were shot at by insurgents concealed in the neighbouring streets, but they succeeded in preventing the fire from extending beyond the Cour d'Honneur. Had the galleries with their attractive shops been destroyed the loss would have been incalculable.

Beyond its historical associations, the Palais Royal possesses little that is worthy of note. The garden contains bronze copies of the Apollo Belvedere and Diana of Versailles and several modern works: A youth preparing to bathe, by *Espercieux*; Boy struggling with a goat, by *Lemoine*; Ulysses on the sea-shore, by *Bra*; Eurydice bitten by the snake, by *Nanteuil*.

The ground-floor of the Palais Royal is chiefly occupied by shops, which exhibit a tempting display of 'objets de luxe'. These, though inferior to the similar warehouses in the Boule-

vart des Italiens, are among the best of the kind in Paris. The rent of these shops is high, the smallest realising 120—150 l. per annum.

The most brilliant portion of the Palais Royal is the *Galerie d'Orléans* (S. side), an arcade 320 ft. in length and 42 ft. in width, covered with glass and paved with slabs of marble. It was constructed in 1830, and occupies the site of the disreputable stalls which formerly stood here.

The first floors of most of the houses are employed as cafés and restaurants. The best of these, however, the *Trois Frères Provençaux*, *Véfour*, *Café de la Rotonde*, and *Véfour Jeune* are on the ground-floor. The Café de la Rotonde enjoys the sole privilege of placing chairs in the garden for the convenience of its guests, a monopoly purchased for an annual sum of 40,000 fr. (1600 l.) from the former Café de Foy. In the N.E. corner is the *Café des Aveugles*, in the N.W. the entrance to the *Théâtre du Palais Royal*; in the S.W. portion of the palace itself is the *Théâtre Français*. The E. side is termed *Galerie Valois*, the W. side *Galerie Montpensier*, the N. side *Galerie Beaujolais*.

The Garden, to which allusion has already been made, is about 310 yds. in length and 130 yds. in breadth. It is somewhat scantily shaded by a quadruple row of elms. In the centre is a round basin of water, near which a military band generally plays on summer afternoons. On each side are long, enclosed flower-beds.

The small cannon on the grass at the S. extremity of the flower-garden is fired by means of a burning-glass when the sun is at the meridian.

On the N. and S. sides are small kiosks, or stands, where newspapers are lent out at 5 c. each. The chairs under the elms are let at 10 c. each.

The garden presents a most brilliant aspect in the evening, when, in addition to the 200 lamps of the arcades, each shop contributes its utmost to turn night into day. All the entrances to the garden are closed at midnight; the gallery, being a thoroughfare, alone remains open.

The long street on the N. side of the Palais Royal is the Rue Neuve des Petits Champs, which is terminated to the E. by the small, circular *Place des Victoires*, with an equestrian statue of Louis XIV. In 1686 an equestrian statue of that monarch was here erected, and the *Place* called after him. The monument was destroyed in 1792, and replaced by a pyramid inscribed with a list of victorious battles fought by the republican army, whence the *Place* derives its present appellation. This pyramid was in its turn replaced by a statue of General *Desaix* (p. 279) in 1806, which was in 1814 melted down to aid in the construction of the monument of Henry IV. on the Pont Neuf (p. 109).

The present monument was erected in 1822 from a design by Bosio. The figure of the horse, in a rearing attitude, rests on the hind-legs and tail; the rider is garbed as a Roman general. The long inscriptions record that the statue was erected to replace the original one, destroyed '*per infanda tempora*'. The reliefs at the sides represent the king's passage of the Rhine and the distribution of military honours.

3. The Louvre and its Collections.

The most important of the public buildings at Paris, both architecturally and on account of its enormously valuable contents, is the **Louvre (Lupara)*. A castle with a strong keep, or *donjon*, was erected here by Philip Augustus (1180—1273), close to the city wall of that period. The site of the former donjon is indicated by a white line on the pavement in the S.W. corner of the Cour du Louvre. Charles V. (1361—80) extended and embellished the building, in order to render it more suitable for a royal residence, but all these structures were demolished by Francis I., who in 1541 laid the foundation of the present palace. The W. and S. wings of the so-called Old Louvre were erected by that monarch, and belong to the best period of the French Renaissance. The *W. Façade (towards the court), designed by *Pierre Lescot* (d. 1578) is generally regarded as a perfect example of its style. The sculptures which adorn it, executed by the eminent masters *Jean Goujon* and *Paul Ponce*, are also works of great merit. The palace was first occupied by *Catherine de Medicis* and her son *Charles IX.* Here, Aug. 19th, 1572, the marriage of the Princess *Margaret of Valois* with the king of Navarre, afterwards Henry IV. of France, at which most of the Huguenot chiefs were present, was solemnised. Five days later, on the night of Aug. 24th, the order emanated hence for the massacre of the Huguenots, at a signal given by the neighbouring church bell of St. Germain l'Auxerrois; and the guards immediately issued from the palace-garden where they had been assembled and assassinated Admiral *Coligny* at his residence. Tradition alleges that out of one of the S. windows of the palace *Charles IX.* fired upon his subjects, and an inscription to that effect was accordingly engraved under the window in question: '*C'est de cette fenêtre que l'infâme Charles IX., d'exécrable mémoire, a tiré sur le peuple avec une carabine.*' Six years later, however, this inscription was erased, it having been discovered that that portion of the building had not been built till the reign of Henry IV., who erected the S. connecting gallery which has been recently altered and extended. His successor Louis XIII. also caused the works to be zealously prosecuted. Louis XIV. (1643—1715) erected the E. wing, with the principal façade towards the Place

du Louvre. The colonnade here, a work of *Claude Perrault* (d. 1688), has sometimes been greatly overrated. The building was subsequently neglected, and even began to fall to decay, as the kings preferred St. Germain and Versailles to the Louvre and the Tuileries. Napoleon I., however, rescued the palace from farther dilapidation. In 1805 he ordered it to be thoroughly restored, and the half of the N. connecting gallery which stretches towards the Tuileries to be erected. After his fall the works were again interrupted, and not again resumed till the reign of Napoleon III., who determined to carry out the plan of former kings and of his uncle, and to unite the Louvre with the Tuileries. The execution of the task was entrusted to the architect *Visconti*, who erected the N. and S. connecting wings (each upwards of 450 yds. in length), within a comparatively short period (1850—56). The architecture of these vast and imposing structures resembles that of the old Louvre. Their cost is estimated at 75 million francs (3 millions sterling).

The Louvre and Tuileries (p. 80) now form an enormous pile of buildings, comprising three extensive quadrangles: the spacious *Place du Carrousel* (p. 80) extending in front of the Tuileries, the smaller *Place Napoléon III.*, and the *Cour du Louvre* enclosed by the old Louvre.

The *Old Louvre*, in which treasures of art captured in Italy were temporarily placed as early as 1796, is still used as a museum of the fine arts, for which purpose it was first employed by Napoleon I. The ground-floor contains sculptures from the Assyrian and Egyptian, down to those of modern times. On the first floor are preserved antiquities, mediæval and Renaissance objects of interest, precious trinkets and ornaments, historical memorials, and pictures (in two saloons). The second floor contains the marine and ethnographical collections.

The *New Louvre* contains apartments principally destined for government purposes. Part of the S. wing towards the Seine only is fitted up as a museum, the first floor of which contains the picture gallery, and several rooms on the ground-floor part of the ancient sculpture. The N. wing is used as a barrack, formerly occupied by the imperial guards, adjoining which are the apartments and offices of the minister of state (seriously injured by the fire of May 24th, 1871) and the portion of the building which formerly contained the imperial *Bibliothèque du Louvre*. This valuable collection, comprising upwards of 90,000 vols. and a number of rare and interesting MSS., was entirely destroyed on May 24th, 1871. On the night of the 23rd a troop of insurgents entered the library and ordered the concierge to pour petroleum into the different rooms, and on his refusal they imprisoned him with his wife in his own lodge, and proceeded to set fire to the premises. On the following day the government troops under

General Douai arrived in time to release the honest custodian from his perilous situation, and to arrest the farther progress of the flames.

The N. connecting gallery contains the apartments devoted to the fine arts, and those formerly occupied by the ministers of the imperial household. The ground-floor of the S. connecting gallery contained until recently the imperial stables.

All the **Collections of the Louvre**, except the Marine and Ethnographical museums (p. 78) are open daily, except Mondays, 10—4 o'clock. The visitor is recommended to go as early as possible, as the different collections, and especially the picture-galleries, are often crowded in the afternoon. A walk through the numerous apartments, without stopping, occupies nearly 3 hrs.

The fact that upwards of 100,000 fr. is annually paid for the care of sticks and umbrellas will convey some idea of the vast influx of visitors.

The annexed plan shows the position of the various chambers and their contents; the openings in the lines denote entrances. Sticks and umbrellas must be given into custody at the doors; charge 10 c. each. Most of the collections on the ground floor have separate entrances (see below); the *Galerie des Marbres Antiques*, however, is reached from the principal entrance in the *Pavillon Denon*, leading to the first floor (see p. 60).

Ground Floor. Some of the most interesting objects in the collections on the ground-floor are here enumerated:

The ***Assyrian Antiquities** (*Musée Assyrien*) (separate entrance in the passage between the *Cour du Louvre* and *Place du Louvre*, on the r. when approached from the latter) are the result of excavations made (1843—45) in the vicinity of Nineveh, under the superintendence of M. Botta, French consul in Syria. The winged bulls with human heads and the reliefs on the walls are similar to those preserved in the British Museum. Fragments of a vast palace, perhaps upwards of 4000 years old, are especially remarkable. The winged bulls, which formed the entrance to the palace, are monoliths. Adjacent are two heroes, each holding a young lion under one arm and a scourge in the other hand, alleged to represent the Assyrian kings Nebuchadnezzar and Sennacherib. The various specimens of Assyrian hieroglyphics, which are to be seen here, have hitherto defied the research of the antiquary.

The following halls contain

Antiquities from Asia Minor. By the wall: *Frieze of the temple of Artemis Leucophrys (Diana with the white forehead) at Magnesia near Ephesus. *Vase from Pergamos, presented in 1838 by Sultan Mahmoud. Fragments of other edifices, Greek inscriptions, tomb-reliefs, etc.

From the following *Vestibule* a stair ascends in a straight direction to the Fayence collection of the Musée Napoléon III. on the first floor, and to the Marine Museum (p. 78); a closed door to the r. leads to a corridor containing casts (*Sculptures Moulées*); to the l. the visitor enters a Room with *Assyrian Antiquities*, which, as well as the following, contains a collection of remarkable Phœnician sarcophagi, on which the head of the deceased is represented in elaborate carving. The next room contains reliefs from the palace of Nineveh of a less remote date (7th cent. B. C.).

The last room is dedicated to **Ancient Greek Reliefs and Sculptures**. In the centre a triliteral altar with representations of the twelve great gods, on the r. a damaged group of Orestes and Pylades. A *Metope and a fragment of the frieze of the Parthenon at Athens; Metopæ, from the temple of Zeus at Olympia; reliefs, some of them of beautiful workmanship; inscriptions; architectural fragments, etc. The adjoining cabinet contains sarcophagi and fragments of buildings from Jerusalem.

The ***Egyptian Museum** (separate entrance opposite the Assyrian Museum) on the basement story contains the larger antiquities (the smaller see p. 75), (A.) gods, kings, statues and sphynxes, (B.) bas-reliefs, (C.) shafts of pillars with hieroglyphics and inscriptions, (D.) sarcophagi, pyramids, votive-tablets. Of these the most interesting are perhaps the following:

Close to the entrance. *A. 23, a huge Sphynx of reddish granite, representing king Meneptah, son of Ramses II., who reigned in the 15th cent. before Christ, supposed to be the 'Pharaoh' who oppressed the Israelites. The emblem of royalty is engraved on the chest and right shoulder.

*D. 8 and 9, two sarcophagi of grey granite and basalt, with admirably preserved inscriptions and insignia.

*D. 38, to the l. in the centre of the wall: cast of a bas-relief termed the *Zodiac of Denderah*, brought from the ruins of a temple of Isis in the village of Denderah in Upper Egypt. The female figures at the corners represent the four cardinal points. The original is in the library.

D. 29, a royal monolith chapel, of reddish granite, 9½ ft. high and 4½ ft. in breadth, raised from the bottom of the harbour of Alexandria in 1825, dating from B.C. 580.

A. 12, adjacent to the latter, a small group in reddish granite representing king Ramses II., adorned with the Pschent, a peculiar head-dress; on either side are the gods Osiris and Horus. Figures of the goddess Pacht with the lion's head occur frequently.

From the 2nd Room, containing *Smaller Egyptian Monuments*, a staircase leads to the first floor. Before ascending, however, the stranger is recommended to complete his inspection of the collections of the basement story.

recumbent stone figures, from the church of St. Germain l'Auxerrois, of the beginning of the 16th cent.

Salle de Jean de Douai, or *Jean de Bologne* (*Giovanni da Bologna*, d. 1608): **two prisoners, unfinished marble statues by *Michael Angelo*, the younger especially of great beauty, both probably destined for the tomb of Julius II. at Rome; a *high relief in bronze, the 'Nymph of Fontainebleau' by *Benvenuto Cellini*; *Mercury and Psyche, by *Adrian de Vries* (1593).

Salle de Jean Goujon (d. 1572): *Diana with the stag, the celebrated 'Diane Chasseresse', a large group, at the side two dogs, a likeness of Diane de Poitiers, the favourite of Henry II.

Salle des Anguier (*François Anguier* d. 1699, *Michel Anguier* d. 1686): pyramidal monument to the Duc Henri de Longueville (d. 1663), who after the death of Bernard of Weimar in the 30 Years War succeeded him in the command of his army. By *Francheville* (1548), a large group in bronze, representing the four nations conquered by Henry IV., which formerly stood on the Pont Neuf beside the equestrian statue of that monarch. A few fragments of the latter are all that now remain.

In the small room to the l. (at present closed), at the entrance, a cast of the celebrated carved wood chimney-piece in the council-chamber of the Palais de Justice at Bruges, with statues of (in the centre) Charles V., (to the l.) Mary of Burgundy and Maximilian I. of Austria, (to the r.) Charles the Bold and Margaret of York. Also the tombstones of Charles the Bold (d. 1477) and Mary of Burgundy (d. 1482), casts from the originals at Bruges.

The **Modern Sculptures** (entrance from the court, to the r. in the corner when approached from the Rue de Rivoli) are contained in five different halls to the l.

Salle de Coyzevox (1640—1720): Busts of Richelieu and Bossuet; tombstone of Cardinal Mazarin, originally in the chapel of the Collège des Quatre Nations, which is now occupied by the Institut de France (p. 160).

Salle de Puget (1620—1694): Milo, the athlete of Crotona, torn to pieces by a lion, a celebrated group in marble (p. 74); Perseus releasing Andromeda; Alexander and Diogenes, in high relief; Caryatides, casts from those of the Hôtel de Ville at Toulon.

Salle des Coustou (Nicolas 1658—1733, his brother Guillaume 1678—1746): Louis XV. and his queen Maria Leszcinska. Gany-mede with the eagle, by *Julien* (1731—1804); Cupid cutting his bow from the club of Hercules, by *Bouchardon* (1698—1762).

Salle de Houdon: Diana, resting on one foot, a bronze statue by *Houdon* (d. 1828); Ganymede with the eagle, by *Julien*; Cupid and Psyche, by *Delaistre*; busts.

Salle de Chaudet (d. 1810): *Cupid and Psyche, *Canova* (d. 1822); Narcissus, *Caldelari*; Nisus and Euryalus, *Roman*

(d. 1835); *Biblis* metamorphosed into a fountain, *Dupaty* (d. 1825); colossal bust of Napoleon I. in bronze, *Bartolini*; a young Neapolitan tortoise-catcher, *Rude* (d. 1854); Cupid with the butterfly, and the shepherd Phorbas carrying the young *Œdipus*, *Chaudet*; *Cupid and Psyche, *Canova*; the nymph Salmacis, *Bosio* (d. 1843); Zephyr and Psyche, *Rutschiel* (d. 1837); son of Niobe struck by an arrow, *Pradier* (d. 1852).

The **Collection of Engravings** (*Musée de Chalcographie*) is situated on the ground-floor of the adjacent wing. Entrance to the l. at the egress of the museum of modern sculpture. It is at present accessible for purposes of study only.

The **Principal Entrance** to the other collections of the Louvre is in the **Pavillon Denon**, the central pavilion of the S. wing of the new Louvre, i. e. to the r. in the Place Napoléon III. when approached from the Tuileries, opposite to the grounds, and to the l. as the visitor quits the passage connecting the Cour du Louvre with the same Place. (On Sundays and holidays the entrance is to the l., i. e. on the S. side, in the passage above mentioned. The visitor ascends the stair, passes to the r. through the La Caze saloon described at p. 74, and reaches the picture-gallery; or to the l. to the collection of drawings etc.; comp. p. 76.)

The **Entrance Vestibule** contains a copy in bronze of the ancient Victoria in Brescia. The visitor turns to the l., traverses a long *Hall* containing ancient marble busts, ascends a few steps, and thus reaches the **Grand Staircase** (Pl. A). The stair in a straight direction ascends to the picture-gallery (p. 64); a few steps to the r. and l. descend to the collection of

***Ancient Sculpture** (*Musée des Marbres Antiques*). The visitor first enters a *Hall* with architectural fragments, Greek and Roman reliefs, sarcophagi, etc.

The **Rotunda** which follows, with gilded ceiling decorated with a painting by *Mauzaisse*, contains busts of Roman emperors, two statues of captive barbarian chiefs, two vases, and in the centre a beautiful marble font. To the r. of this room is a suite of

Saloons (*Salles des Saisons*), richly decorated with gilding, painting, and reliefs in bronze, chiefly containing statues and busts of the Roman empire. Each work is furnished with the name assigned to it by the French savants; several of them, such as Caracalla, Septimius Severus, Commodus, and Trajan, are in duplicate, and the different copies are placed side by side for the sake of comparison. The eight granite columns which separate the third room from the fourth are from the cathedral of Aix-la-Chapelle. — The last room, the **Salle d'Auguste**, with

ceiling painted by *Matout*, contains a series of busts and statues of Cæsar, Augustus, Tiberius, Caligula, Nero, etc.

The visitor returns hence to the rotunda, and traverses a long wooden passage through an unfinished room. In a straight direction in the background the Venus of Milo will be perceived (p. 63). At the end of the passage a door to the l., opposite No. 334. Pedagogue, with the youngest son of the Niobe group, leads to the

Salle des Caryatides, the hall in which Henry IV. celebrated his nuptials with Margaret of Valois, and in which after his assassination his body was placed. Here in 1593 the Ligue held its sessions, and here in the following year the Duke of Guise caused four of its most zealous members to be hanged. Subsequently (1659) this hall was employed by Molière as a theatre, in the performances of which he himself played a prominent part.

The Caryatides which support the gallery at the N. end, and whence the hall derives its appellation, are by *Jean Goujon*, who, being a Huguenot, was shot here while at work on the Night of St. Bartholomew. Over the gallery is a duplicate of the nymph of Fontainebleau, by *Ben. Cellini* (p. 59). To the r. of the Caryatides: 86. Marsyas suspended from a tree, awaiting the execution of Apollo's sentence that he should be flayed alive; 148. Stooping Venus; 684. Colossal statue of Alexander; 686. Nymph with conch; 31. Colossal figure; 76. Æsculapius; *694. Boy with goose; 147. Stooping Venus; *250. Silenus and Bacchus; 559. Young Hercules. By the Caryatides, to the l.: 756. Lion from Platæa. The finest works are in the centre: 184. *Germanicus as Mercury, sometimes termed 'the Orator'; 235. *The Borghese Vase, of Pentelic marble, with Bacchanalian relief; 183. Jason, formerly supposed to be Cincinnatus. In the room separated by columns: 299. Centaur overcome by the young Bacchus (4 ft. 6 in.); l. Lion from Platæa; Hercules with the Apples of the Hesperides; r. Recumbent Hermaphrodite; l. 702. Athlete; 704. Discus thrower.

The visitor now retraces his steps to the above mentioned Pedagogue from the Niobe group, and passing it, turns to the r. into the

Salle du Tibre. *449. The Tiber as a river-god, recumbent, & the side Romulus, Remus, and the she-wolf, a large group in marble. In the centre: *144. Achilles; l. Recumbent Fountain-nymph; 454. Antinous as Hercules.

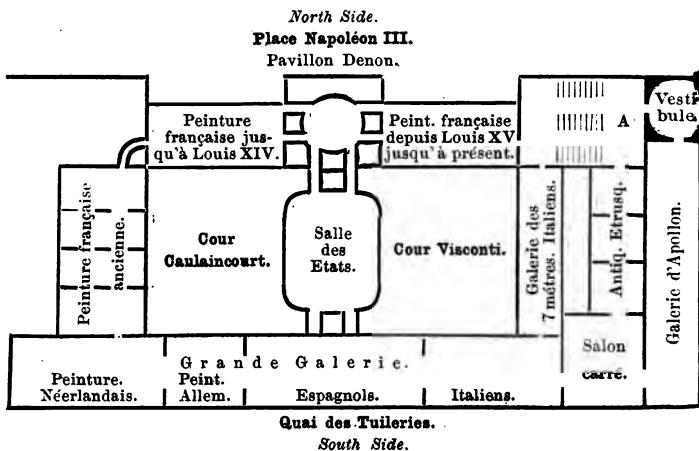
Salle du Gladiateur. **262. The 'Borghese Gladiator', a celebrated work of the Greek sculptor Agasius; 178. Mercury; l. 281. *Wounded Amazon; *70. Apollo Sauroctonos (lizard-killer), the young Apollo on the point of transfixing a lizard running up a tree (formerly in the Villa Borghese at Rome);

33. Cupid as Hercules; then, without number, *Venus of Arles, found at Arles in Provence in 1651.

Salle de la Diane. In the centre the celebrated **Diana with the deer which seeks protection from the goddess, admirably preserved, known as '*Diane à la Biche*', or '*Diane de Versailles*', where it was formerly placed. Then several draped statues, restored as Muses; among them, l. 299. Praying nymph, erroneously restored as Euterpe; l. 391. so-called Polyhymnia; 216. Borghese dog, from the Villa Borghese at Rome; *114. Pallas (Minerva) with helmet and shield, the drapery admirably executed, found in 1797 at Velletri near Rome, and known as the '*Pallas of Velletri*'.

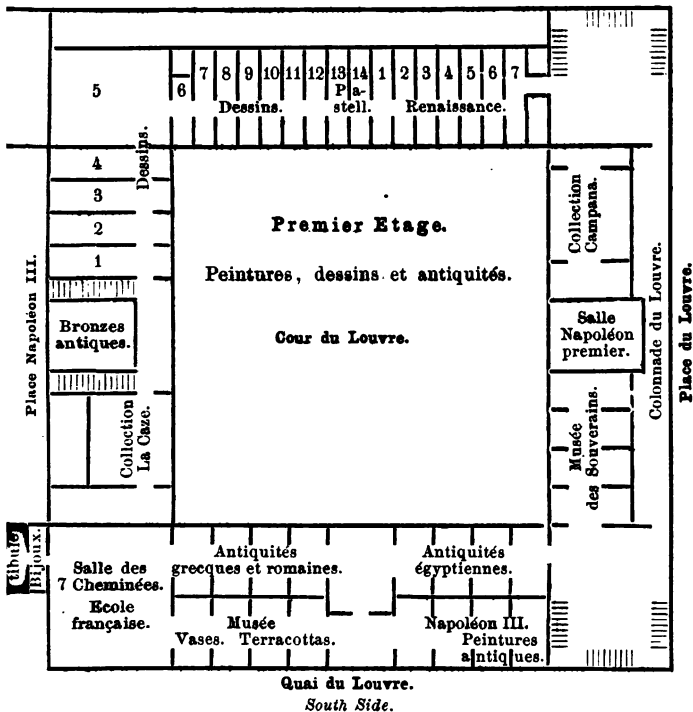
Salle de la Melpomène. 386. Melpomene, the Muse of Tragedy, the drapery admirable. In front of the statue modern mosaics by Belloni from designs by Gérard; r. Bust of Alexander the Great.

In the adjacent room: The **'Venus of Milo', a Venus Victrix, found in 1820 in the island of Melos or Milo, the gem of the whole collection, a perfect master-piece of the best period of Greek art. The two adjacent statues of Venus of a late Roman period may be contrasted with it.



Salle de la Psyche. 265. and 266. Dancing Fauns; l. 371. Psyche tormented; l. Euripides, with a list of his dramas; 395. Young Athlete rubbing himself with oil.

North Side.
Rue de Rivoli.



Salle d'Adonis. Large Sarcophagus found at Salonica, representing combats of Greeks and Amazons in life-size relief, on the cover the recumbent statues of the married pair for whom it was destined; r. 432. Hercules; r. 441. Daughter of Niobe.

Salle d'Hercule et de Téléphe. 1. 152. Venus Victrix; 1. 450. Hercules with his son Telephus in his arms, at the side the hind by which the latter was reared; r. 95. Zingarella (gipsy), or Diana (?), the flesh represented in bronze.

Salle de la Médée. 1. 251. Drunken Silenus; Sarcophagus with reliefs representing the revenge of Medea; r. 370 Cupid and Psyche; r. 238. Sleeping Ariadne; 1. 276. Faun, a bust.

Salle de Pan. l. Pan; r. 112. *Minerva 'au collier' (with the pearl-necklace).

The visitor now returns hence through the wooden passage, mentioned at p. 61, and the rotunda, to the staircase, p. 60.

The *First Floor* of the Louvre contains the following collections: in the *Grande Galerie* or New Louvre, connecting the Old Louvre with the Tuileries, in the S. wing, pictures of the Italian, Spanish, Dutch, and German schools; in the parallel wing facing the Place Napoleon, and in the traverse wing uniting the two, pictures of the French school; in the Old Louvre, drawings, engravings, Greek, Roman, Etruscan, and Egyptian antiquities, the *Musée Napoléon III.* (or *Campana*; antique terracottas and inscriptions, mediæval and renaissance curiosities), and the *Musée des Souverains*, containing souvenirs of the French kings and of Napoleon I.

On the *Second Floor* in a N. wing is the extensive *Musée de la Marine*, together with the *Musée Ethnographique*.

If the visitor ascends the stair mentioned at p. 60 in a straight direction to the highest landing, on which a few Etruscan antiquities are at present exhibited, he will have on his l. the entrance to the saloons described at p. 72, and to his r. the entrance to the

****Picture Gallery.** Catalogues may be purchased at the entrance (Italian and Spanish schools 2 fr., Dutch and German 1 fr., French 3 fr., all bound together $7\frac{3}{4}$ fr.) containing copious and interesting information with regard to the pictures and their history, the artists and their biography, indispensable to those who desire an intimate acquaintance with the gallery.

It should be observed that in the official catalogues the artists' family names are arranged alphabetically; thus, instead of *Raphael*, *Sanzio* (or *Santi*); instead of *Titian*, *Vecellio*. The Italian and Spanish pictures are provided with red numbers, the Dutch and German with blue, and the French with black. In order to obtain permission to copy in the Louvre or Luxembourg, a written application must be addressed to the *Ministre des Beaux Arts*.

The following enumeration will suffice for the visitor whose time is limited, and enable him to form some acquaintance with the most celebrated works in the gallery. A longer list would be beyond the scope of the present volume. The finest pictures are generally so surrounded with artists and their easels, that the visitor sometimes finds it difficult to approach them. On Sundays the gallery is usually over-crowded. The entire gallery is nearly $\frac{3}{4}$ M. in length.

Several rooms are traversed in which part of the Musée

Napoléon III. (p. 74), Etruscan vases and cinerary urns, etc. are temporarily placed. Then a *Saloon* containing seven fine frescoes of *Bernardino Luini*, transferred to canvas, the finest of which are the Adoration of the Magi and the Nativity.

The ****Grand Salon Carré**, or principal saloon, adjoining the last-named, contains the choicest gems of the entire gallery. The light is, however, unfortunately somewhat too subdued. Each picture deserves the most careful inspection. In the annexed list the year of the artist's death is appended where his name is mentioned for the first time, but afterwards omitted. — The door on the l. in this saloon, where the enumeration of the pictures begins, leads to the *Galerie d'Apollon*, mentioned at p. 73.

442. *Perugino* (d. 1524), Madonna and Child, with St. Rosa and St. Catharine and two angels, purchased from the King of Holland's collection for 53,000 fr. (2120 l.).

447. *N. Poussin* (d. 1665), Portrait of himself.

*465. *Titian* (*Vecellio*, d. 1576), Entombment of Christ, purchased by Louis XIV. from the celebrated collection of the Cologne banker Jabach, then resident in Paris.

28. *Correggio* (*Allegri*, d. 1534), Sleeping Antiope, watched by Jupiter in the form of a Satyr, formerly erroneously termed a 'sleeping Venus'.

337. *Guido Reni* (d. 1642), Dejanira carried off by the centaur Nessus.

242. *Luini* (d. about 1530), Salome, daughter of Herodias, with the head of John the Baptist.

138. *Annibale Caracci* (d. 1609), The Virgin appearing to St. Luke and St. Catharine.

403. *Solari*, or *Il Gobbo* (d. 1509), Madonna and Child.

94. *Bronzino* (d. 1572), Portrait of a sculptor.

419. *Rembrandt* (d. 1669), Portrait of a woman.

239. *Fra Sebastiano del Piombo* (*Sebast. Luciani*, d. 1547) Meeting of Mary and Elizabeth.

*104. *Paolo Veronese* (*Caliari*, d. 1588), The Repast in the house of Simon the Pharisee, 31 ft. long, 14½ ft. high.

*376. *Raphael* (*Sanzio*, d. 1520), Virgin and sleeping Child, with St. John.

*471. *Titian*, Girl at her toilette, behind her a man holding a mirror, known as '*Titien et sa maîtresse*'.

460. *Rubens* (d. 1640), Portrait of his second wife with her two sons.

**546 (bis). *Murillo* (d. 1682), Conception of the Virgin, purchased from the collection of Marshal Soult in 1852 for the enormous sum of 615,300 fr. (24,612 l.). The artist evidently borrowed his idea from the passage: 'And there appeared a great wonder in heaven; a woman clothed with the sun, and the

moon under her feet, and upon her head a crown of twelve stars.' Rev. XII. 1.

*121. *G. Dow* (d. about 1674), 'La femme hydropique', the artist's master-piece, purchased 150 years ago by an Elector Palatine for the sum of 2500 l. and presented to Prince Eugene.

150. *Van Dyck* (d. 1641), Portrait.

*378. *Franc. Francia* (*Raibolini*, d. 1517), Portrait of a man, once erroneously attributed to Raphael.

162. *J. van Eyck* (d. 1441), Virgin and Child crowned by an angel, at her feet the donor of the picture.

204. *Dom. Ghirlandajo* (d. 1495), Meeting of Mary and Elizabeth.

✓ *484. *Leonardo da Vinci* (d. 1519), Portrait of Mona Lisa, wife of Francesco del Giocondo of Florence.

✓ 546. *Murillo*, Conception of the Virgin, purchased in 1817 for 6000 fr.

378, 380, 381. *Raphael*, Three small pictures, Madonna with St. Elizabeth, St. Michael, and St. George.]

✓ **377. *Raphael*, The Holy Family, with the young St. John, St. Elizabeth, and St. Joseph.

140. *An. Caracci*, Mourning for the dead Saviour.

453. *N. Poussin*, Landscape.

✓ 87. *Phil. de Champaigne* (d. 1674), Portrait of Cardinal Richelieu.

293. *Metsu* (d. 1658), An officer paying his respects to a young lady.

✓ *375. *Raphael*, Virgin and Child with St. John (*la belle jardinière*).

526. *Terburg* (d. 1681), Officer offering gold to a young wife.

228. and 229. *Claude Lorrain* (*Gelée*, d. 1682), Small Landscapes.

✓ 79. *Phil. de Champaigne*, Christ in the Sepulchre.

477. *Rigaud* (d. 1743), Portrait of the celebrated preacher Bossuet.

288. *Memling* (d. 1484), John the Baptist.

208. *Holbein the Younger* (d. 1543), Portrait of Erasmus.

✓ *481. *Leonardo da Vinci*, Virgin and Child, and St. Anna. *Antonello da Messina*, Portrait.

✓ 438. *Andrea del Sarto* (*Vannucchi*, d. 1530), Holy Family.

433. *Rubens*, Tomyris, queen of the Scythians, placing the head of Cyrus in a vessel filled with blood.

✓ **103. *Paolo Veronese*, The Marriage at Cana; the largest picture in the collection, 32 ft. long and 21 ft. high, occupying almost the entire S. wall, containing numerous portraits: Eleanor of Austria, the young queen of France, at her side Francis I.; then Mary of England in a yellow robe, Sultan Soliman near a negro prince; at the corner of the table the Emperor Charles V.

with the golden fleece. The musicians are portraits of Venetian painters of the day. Paolo Veronese himself, in white, plays on the violoncello, behind him Tintoretto with a similar instrument, on the other side Titian with a bass viol, Bassano with a flute, etc.

- ✓ *27. *Correggio*, St. Catharine dedicated to the infant Jesus.
- ✓ 142. *Van Dyck* (d. 1641), Portrait of Charles I. of England.
- ✓ 382. *Raphael*, St. Michael overthrows the wicked Angel.
- ✓ *211. *Hans Holbein, the Younger*, Anne of Cleve, wife of Henry VIII. of England.

The **Grande Galerie** (about $\frac{1}{4}$ M. in length), which is next entered, contains the Italian, Spanish, German, and Dutch schools. A chronological order is observed in the numbering of the pictures, those of the same master being placed as near together as possible: *r.* denotes to the right, and *l.* to the left of the entrance from the Salon Carré.

(The first door to the *r.* in this gallery, when entered from the Salon Carré, leads to the *Galerie des Sept Mètres* mentioned at p. 72, which contains a series of admirable Italian pictures. If the visitor prefer to inspect these immediately after those of the same school in the first section of the Grande Galerie, he should traverse the entire *Galerie des Sept Mètres*, and begin at the farther end.)

First Division: *Italian School.*

The first numbers on the *r.* and *l.* belong to the earliest Italian schools.

- ✓ 209. *Giotto* (d. 1336), St. Francis of Assisi receiving the stigmata.
- ✓ 174. *Cimabue* (b. 1240), Madonna surrounded by Angels.
- 196. *Sandro Botticelli* (*Alessandro Filipepi*, d. 1515), Madonna.
- l. 214. *Fiesole* (*Fra Giovanni da Fiesole*, d. 1455), Coronation of the Virgin; below are seven small pictures representing the miracles of St. Dominic.
- 1. 72. *Benozzo Gozzoli* (d. after 1485), Triumph of St. Thomas of Aquinas.
- 1. 234. *Fra Filippo Lippi* (d. 1469), Madonna with Saints.
- 1. 214 (bis). *Giovanni di Pietro*, surnamed *Lo Spagna* (d. after 1530), Adoration of the Child.
- 1. 292. *Pinturicchio* (*Bernardino di Benedetto*, d. 1512), Madonna.
- 1. 318 (ter). *Francia* (*Francesco Raibolini*, d. 1517), Crucifixion.
- r. 486. Copy executed in the 16th cent. of *Leonardo da Vinci's* Last Supper at Milan.
- ✓ *1. 468. *Titian*, Jupiter and Antiope.
- ✓ 1. 240. *Luini*, Holy Family.
- ✓ 1. 158. *Jacopo Pontormo* (d. 1556), Portrait.

- ✓ *1. 464. *Titian*, Christ crowned with thorns.
- r. 242. *Luini*, Equipment of Cupid, a fresco.
- ✓ *r. 458. *Titian*, Madonna with St. Stephen, St. Ambrose, and St. Maurice.
- r. 389. Copy of *Raphael's* Madonna of Loretto.
- r. 453. *Giorgio Vasari* (d. 1574), The Salutation.
- 1. 474. *Titian*, Portrait.
- 1. 107. *Paolo Veronese*, The disciples at Emmaus; the other figures are said to represent the painter and his family.
- 1. 108. *P. Veronese*, Portrait.

Second Division: *Italian* and *Spanish* Schools.

- r. 136. *Annibale Caracci*, Virgin and Child, St. Joseph offering cherries to the latter ('*la Vierge aux cerises*').
 - 1. 326. *Guido Reni*, Christ delivers to Peter the Keys of Heaven.
 - *1. 372. *Sassoferrato* (*Giov. Batt. Salvi*, d. 1685), Madonna.
 - 1. 328. *Guido Reni*, Ecce Homo.
 - 1. 329. *Guido Reni*, Penitent Magdalene.
 - 1. 332. *Guido Reni*, St. Sebastian.
 - 67. *Battoni* (d. 1787), Madonna.
 - 1. 113. *Canaletto* (*Canale*, d. 1768), View of Venice, Church of S. Maria della Salute.
 - r. 207. *Luca Giordano*, surnamed *Fa Presto* (d. 1705), The Infant Jesus receiving from angels the instruments of his sufferings.
 - r. 74. *Pietro da Cortona* (*Berretini*, d. 1669), Nativity of the Virgin.
 - 1. 494. *Domenichino* (*Zampieri*, d. 1641), St. Cecilia.
 - *1. 360. *Salvator Rosa* (d. 1673), Skirmish among the ruins of a temple.
 - 1. 186. *N. Poussin*, Landscape.
 - 1. 361. *Salvator Rosa*, Rocky landscape.
 - ✓ 1. 555. *Velasquez* (d. 1660), Philip IV. of Spain.
 - r. 57. *Guercino* (*Barbieri*, d. 1666), Circe.
 - ✓ 1. 551. *Murillo*, Beggar-boy, 'cherchant à détruire ce qui l'incommode'.
 - 1. 317. *Procaccini* (d. about 1626), Virgin and Child, John the Baptist, St. Francis, and St. Catharine.
 - 1. 320. *Guido Reni*, David with Goliath's head.
 - ✓ *1. 546. *Murillo*, the Nativity, a very large picture.
 - r. 550 (bis). *Murillo*, 'The angel's kitchen' (a wide picture).
 - *1. 547. *Murillo*, Virgin and Child, the latter playing with a rosary ('*la Vierge au chapelet*').
 - ✓ *1. 555. *Velasquez*, Portrait of the Infanta Margaretha Theresa, (d. 1673), first wife of Emperor Leopold I.
- In the centre of this section. 347. *Daniele da Volterra* (*Ricciarelli*, d. 1566), David slaying Goliath, a picture with two sides.

Third Division: *German and Dutch Schools.*

1. 279. *Quintin Massys or Messys* (d. 1530), Money-changer and his wife.

✓ 1. 206. *Holbein*, Portrait of Nic. Kratzer, a Bavarian, Astronomer-royal to Henry VIII. of England.

✓ 1. 207. *Holbein*, William Warham, Archbishop of Canterbury.

Fourth Division: *Dutch School.*

1. 256. *Jordaens* (d. 1678), 'Concert de famille'.

1. 253. *Jordaens*, The four Evangelists.

1. 255. *Jordaens*, Feast of the Magi ('*le roi boit*').

1. 413, 414, and 415. *Rembrandt*, Portraits of himself.

✓ 1. 416. *Rembrandt*, Portrait of an old man.

r. 153, 154. *Van Dyck*, Portraits of men.

r. 105, 106. *A. Cuyp* (d. after 1672), Starting for a ride, The ride.

1. 428. *Rubens*, Mary as queen of heaven.

1. 464. *Rubens*, Landscape.

✓ 1. 404. *Rembrandt*, Tobias and the Angel.

r. 431. *Rubens*, Crucifixion.

r. 459. *Rubens*, Portrait.

✓ r. 470 *Buisdael* (d. 1681), Forest scene.

✓ r. and l. 434—454 *Rubens*, a series of large pictures designed by order of Marie de Medicis, queen of Henry IV. of France, in commemoration of events in her life, destined to adorn the Palais du Luxembourg, and partly executed by the artist himself, partly by his pupils, in 1621—25. The most successful are: r. 454. Victory of Truth; 436. Education of the Princess; l. 438. Her nuptials (Oct. 5th, 1500); *l. 441. Birth of Louis XIII.

Under and between these pictures of Rubens, returning to the commencement of the series:

1. 512. *Teniers*, the Younger (d. 1694), The Prodigal son, or rather a scene in a tavern.

1. 472. *Buisdael*, Landscape in a storm.

1. 518. *Teniers*, 'Intérieur de cabaret'.

✓ 1. 417. *Rembrandt*, Portrait of a youth.

1. 425. *Rubens*, Departure of Lot.

*l. 458. *Rubens*, Portrait of Baron Henri de Vicq, Dutch ambassador in Paris, purchased in 1850 from the collection of the King of Holland for 15,984 fr. (640 l.).

✓ 1. 412. *Rembrandt*, Portrait of himself.

1. and r. Several pictures by *Dow* (d. 1674); *Mieris* (*Francis*, d. 1681; *William*, d. 1747); *Ostade* (*Adrian* and *Isaac*); *Teniers*, genre-paintings.

1. 369. *Ostade* (*Adrian*, d. 1685), The painter himself and his family.

r. 514. *Teniers*, Temptation of St. Antony.

- r. 292. *Metzu* (d. 1658), Vegetable-market at Amsterdam.
 - l. 224. *de Hooch* or *Hooge* (*Peter*, d. about 1540), Interior of a Dutch dwelling.
 - r. 129. *Dow*, 'La lecture de la Bible'.
 - r. 41. *Bol* (d. 1681), Portrait of a mathematician.
 - l. 572. *Wouverman* (d. 1668), Cavalry attack.
 - l. 527. *Terburg* (d. 1681), Music-lesson.
 - ✓ r. 143. *Van Dyck*, The children of Charles I. of England.
 - ✓ r. 528. *Terburg*, A lady singing.
 - ✓ l. 400. *Potter* (d. 1654), Oxen and sheep.
 - ✓ l. 147. *Van Dyck*, Portrait of Francis de Moncade.
 - ✓ r. 137. *Van Dyck*, Madonna.
 - ✓ r. 145. *Van Dyck*, Portrait.
 - l. 152. *Van Dyck*, Portrait of himself.
 - l. *Van Dyck*, several Portraits.
 - 462. *Rubens*, Carousal of peasants and dance.
- The visitor now returns to the nearest door and enters the

French School.

The first five rooms contain the French masters down to Louis XIV.

1st Room. *Older Pictures*: Death of Christ and saints on a gold ground; series of portraits by *François Clouet*, dit *Janet* (d. 1572) and his pupils, etc.

2nd Room. Twenty-two pictures by *Eustache Lesueur* (d. at Paris 1655) from the life of St. Bruno.

3rd Room. Scenes from classical mythology, most of them by *Lesueur*.

4th Room. Fifteen large sea-pieces by *Joseph Vernet* (d. 1789), representing the harbours of France.

A passage is now traversed, leading to a large, oblong hall, principally dedicated to pictures by *Nicholas Poussin* (d. at Rome 1665), and by *Claude Lorrain* (d. at Rome 1682), all of which deserve careful inspection. Among them may be mentioned, on the right wall:

- 435. *Nicholas Poussin*, Rape of the Sabines.
- 298. *Jean Jouvenet* (d. in Paris 1717), Raising of Lazarus.
- 521. *E. Lesueur*, St. Paul preaching at Ephesus.
- 297. *Jouvenet*, Miraculous draught of fishes.
- 222. *Claude Lorrain*, Seaport.
- 496. *Santerre* (d. at Paris 1717), Susanna bathing.
- 225. *Claude Lorrain*, Harbour.

Then on the left wall, beginning at the same end of the rooms as before:

- 415. *Nicholas Poussin*, Rebecca at the well.
- 432. *N. Poussin*, Baptism in the Jordan.
- 475. *Rigaud* (d. at Paris 1743), Portrait of Louis XIV.

349. *Mignard* (d. at Paris 1695), The Virgin with a bunch of grapes.

446. *Poussin*, Time rescues Truth from the attacks of Envy and Discord, ordered by Cardinal Richelieu as a ceiling-painting.

223. *Cl. Lorrain*, Disembarkation of Cleopatra at Tarsus.

520. *Lesueur*, St. Gervasius and St. Protasius refuse to offer sacrifice to Jupiter.

476. *Rigaud*, Portrait of Philip V. of Spain (d. 1746).

76. *C. Lebrun* (d. at Paris 1690), Death of Meleager.

A lofty saloon with vaulted ceiling is now entered, containing four large pictures by *C. Lebrun* from the life of Alexander. In the four lunettes of the ceiling are paintings by *Charles Müller*, relating to the history of French art: St. Louis and the Sainte Chapelle, Francis I. in the studio of one of his artists, Louis XIV. commencing the construction of the Louvre, Napoleon I. directing the Louvre to be completed. To the r. of this is situated the *Salle des Etats*, in which the annual opening of the Chambers by Napoleon III. formerly took place.

Then a *Second Saloon*, with pictures by modern French masters. On the right:

329. *C. van Loo* (d. at Paris 1765), Hunters' breakfast.

261. *Greuze*, (d. at Paris 1805), The paternal curse.

262. *Greuze*, The chastised son.

*263. *Greuze*, The broken pitcher.

330. *C. van Loo*, Maria Leszczinska, Consort of Louis XV.

*82. *Madame Lebrun* (*Elisabeth Louise Vigée*, d. 1842), Portrait of herself and daughter.

260. *Greuze*, The Father's blessing.

276. *Grès* (d. at Paris 1835), Francis I. and Charles V. visiting the tombs of St. Denis.

154. *David* (d. at Brussels 1825), Paris and Helen.

633. *C. Vernet* (father of *Horace*, son of *Joseph*), Hunting scene in the forest of Meudon.

*281. *Guérin* (d. at Rome 1833), Æneas relating to Dido the fate of Troy.

On the end wall:

499. *Sigalon* (d. at Rome 1837), The love-letter.

*494. *L. Robert* (d. at Venice 1835), Festival of the Madonna dell' Arco at Naples.

*493. *L. Robert*, Reaper in the Pontinian marches.

On the left side, beginning at the same end as before:

577. *Tocqué* (d. at Paris 1772), Portrait of Maria Leszczinska.

150. *David*, Oath of the Horatii.

321. *Lethière*, Brutus condemning his sons to death.

235. *Gérard* (d. 1837), Entry of Henry IV. into Paris.

This saloon opens on to the staircase, where the door to the r. is the entrance to the

Galerie des Sept Mètres, so called from its breadth, which contains a number of admirable pictures of the Italian school. On the wall to the right of the entrance:

r. 252. *Andrea Mantegna* (d. 1506), Wisdom conquers Vice.

43. *Giorgione* (*Barbarelli*, d. 1511), Madonna with saints and portrait of the person for whom the picture was painted.

472. *Titian*, Portrait of a man.

*384. *Raphael*, Portrait of the Princess Joan of Arragon.

89. *Titian*, Portrait of a man.

437. *Andrea del Sarto* (*Vannucchi*, d. 1530), Caritas, a woman with three children.

88. *Bordone* (d. 1571), Vertumnus and Pomona.

*95. *Johann Stephan of Calcar* (born at Calcar on the Lower Rhine in 1499, d. at Naples in 1546, one of Titian's best pupils), Portrait of a man.

469. *Titian*, Portrait of Francis I. of France.

*277. *Palma* ('*Il Vecchio*', d. 1548), Adoration of the Shepherds.

241. *Luini*, Virgin and sleeping Child.

On the left wall, beginning from the same end as before:

*251. *Andrea Mantegna*, Dance of the Muses, an allegory.

470. *Titian*, Portrait of Alphonso of Avalos, Marquis of Guasto, commander of the armies of the Emperor Charles V. in Italy, and his wife Mary of Arragon, a celebrated beauty, to whom Cupid, Flora, and Zephyr are represented as doing homage.

99. *P. Veronese*, Ahasuerus and Esther ('*l'évanouissement d'Esther*').

459. *Titian*, Holy Family with St. Catharine and a white rabbit, ('*la Vierge au lapin*').

480. *Leonardo da Vinci*, John the Baptist.

*385. *Raphael*, Portrait of a youth, erroneously said to be Raphael himself.

483. *L. da Vinci*, Portrait of a woman.

*482. *L. da Vinci*, The Virgin in the Sepulchre.

379. *Raphael*, St. Margaret.

283. *Raphael*, Portrait of Count Balthasar Castiglione.

173. *Conegliano* (*Cima*, d. after 1517), Virgin and saints.

186. *Raphael*, Portrait.

The *Galerie des Sept Mètres* opens into the *Grande Galerie* close to the entrance to the *Salon Carré*, comp. p. —. The visitor may therefore, if he please, now proceed through the latter, traverse the *Galerie d'Apollon* mentioned below, and thus reach the round *Vestibule*, etc. (see below).

The door to the left on the highest landing of the staircase mentioned at p. 60 leads into a circular

Vestibule, richly gilded, and adorned with paintings by *Blondel*, *der*, and *Mauzaisse*. On the floor a beautiful mosaic. In the

centre a handsome vase. The fine wrought-iron door of the time of Henri II. on the right leads to the

Galerie d'Apollon, a saloon about 80 yds. in length, erected by *Jean Lepautre* under Henri IV., subsequently restored at different periods, and sumptuously redecorated in 1848—51. It derives its name from the ceiling-painting by *Delacroix*, representing 'Apollo's contest with the Python'. The bow-window at the end of the gallery was once supposed to be that from which Charles IX. is said to have fired on the people on the night of St. Bartholomew (comp. p. 54). The panels of the walls are decorated with admirably executed life-size busts of French artists in Gobelins tapestry, executed shortly before the destruction of that far-famed institution. The glass cabinets in the centre of the hall contain specimens of enamel and jewellery, vases, drinking-cups, fayence, etc. The windows afford a pleasant survey of the Seine. The door at the end of the hall opens into the *Salon Carré* (see p. 65).

We now return to the vestibule, and by the other door enter the

Salle des Bijoux, where valuable objects (in enamel, jewellery, the precious metals, etc.), chiefly mediæval and Renaissance, are exhibited.

The **Salle des Sept Cheminées**, adjoining the last, contains some remarkable works of the *Modern French School*:

r. 240. *Gérard* (d. 1837), portrait of the artist Isabey.

256. *Granet* (d. 1852), lower church of S. Francesco at Assisi.

*274. *Gros* (d. 1836), Bonaparte in the plague-hospital at Jaffa.

252. *Girodet-Trioson* (d. 1824), Atala's Interment, from the work of Chateaubriand.

236. *Gérard*, Cupid and Psyche.

279, and opposite to it 282. *Guérin* (d. 1833), Agamemnon and Clytemnestra.

152. *David* (d. 1825), Belisarius.

*242. *Géricault* (d. 1828), Shipwreck of the Medusa. To the r. and l. his *243. Hussar, and *244. Cuirassier, purchased from the collection of Louis Philippe in the Palais Royal for 23,400 fr.

159. *David*, Portrait of Pope Pius VII., painted in 1806.

Madame Lebrun, two portraits.

*459. *Prudhon* (d. 1823), Crime pursued by Justice and Divine Vengeance.

*275. *Gros*, Battle of Eylau.

251. *Girodet-Trioson*, Endymion; Deluge.

*149. *David*, The Sabine women interpose between the Roman and Sabine combatants; above it, *Leonidas.

The first door to the l. in the *Salle des Sept Cheminées* (as to the two doors opposite the entrance-wall, see below and p. 74) leads through a room at present empty into a saloon occupied by the

Collection La Caze, bequeathed to the Louvre in 1869, comprising several good works by the French genre-painters *Antoine Watteau* (1684—1721) and *J. B. S. Chardin* (1699—1779). The pictures are all furnished with the names of the artists. To the r. of the entrance: 32. *Spagnoletto*, Beggar-boy. Then several by *Jan Steen*, *Adrian Ostade*, and *David Teniers*. 96. *Rembrandt*, Woman bathing; 98. *Rembrandt*, Portrait. Several by *Wouwerman*, *Watteau*, *Chardin*, etc. — Then recommencing at the same end, on the l.: 18. *Tintoretto*, Portrait; *14. *Bassano*, Adoration of the Magi, etc. Opposite the entrance a portrait of *La Caze* by himself (d. 1869). — The door of the La Caze saloon opens on to the staircase mentioned at p. 76, and the corridor, which leads to the bronzes of the Musée Napoléon III., and to the drawings etc. (comp. p. 76).

We now return to the Salle des Sept Cheminées, and passing through the door situated diagonally opposite, in the corner to the r., enter the saloons of the

Musée Napoleon III., an admirable collection of Etruscan and Greek vases, Greek and Phœnician inscriptions, busts, tombstones, idols, bronzes, statuettes, antiquities, etc., some of them from the *Campana* collection, others brought from Syria by E. Renan, from Macedonia and Thessaly by Henzey, and from Asia Minor by Perrault.

Paintings on the ceiling: 1st Room. *Alaux*, Nic. Poussin being introduced to Louis XIII. (Phœnician inscriptions; statues, statuettes, busts, and inscriptions from Cyprus; vases, phials, and terracottas from Rhodes; in the cabinets by the window amulets and ornaments from different districts of Syria, Moabitish pottery, etc. — 2nd Room. *Steuben*, Francis I. at the battle of Marignano. (Red vases for domestic purposes, amphoræ, etc.) — 3rd Room. *Eug. Devéria*, Louis XIV. at Versailles inspecting Puget's marble group of Milo of Crotona (p. 59). (Etruscan vases, commencing with those of the rudest form.) — 4th Room. *Fragonard*, Andrea del Sarto showing his picture of 'Caritas' to Francis I. (Etruscan terracottas, reliefs, cinerary urns, etc.) — 5th Room. *Heim*, Revival of the arts in France, with eight small lateral pictures. (Vases of the most ancient style.) — 6th Room. *Fragonard*, Francis I. knighted by Bayard. (Ancient vases.) — 7th Room. *Schnetz*, Charlemagne and Alcuin, founder of the university of Paris. (Vases of more modern style.) — 8th Room. *Drolling*, Louis XII. saluted as father of his people by the states-general at Tours. (Small vessels in clay, drinking-cups, etc.) — 9th Room. **Léon Cogniet*, Bonaparte in Egypt. (Objects in glass; also a collection of *frescoes from houses of Pompeii, presented in 1825 by Francis I. of Naples.)

The visitor should now retrace his steps to the Salle des Sept Cheminées and by a door to the l. enter the Musée de

Charles X., which contains a valuable collection of smaller Greek, Etruscan, Roman, and Egyptian *Antiquities; the paintings on the ceilings date from 1827, and are as follows:

1st Room. *Ingres*, *Apotheosis of Homer. — Collection of vases of glass and enamel.

2nd Room. *Heim*, Jupiter entrusts Vulcan with the fire for the destruction of Herculaneum and Pompeii. — Vases on the table well deserving inspection, found in S. Italy.

3rd Room. *Meynier*, Nymphs of Parthenope (Naples) emigrating to the Seine. — Collection of beautiful Greek terracottas, statuettes, urns, etc.

4th Room. *Picot*, Cybele protecting Herculaneum from total destruction. — Etruscan vases in the glass cases.

5th Room (passage-room, the so-called throne-room). *Gros*, Allegorical painting in honour of Louis XIV. — This and the four following rooms contain *Egyptian Antiquities*.

6th Room. *Picot*, France unveils Egypt. — *Egyptian Antiquities*: carved stones with hieroglyphics (scarabæi), amulets, figures of animals, idols, Isis and Osiris, figures in brass and clay.

7th Room. *Abel de Pujol*, Egypt seeking Joseph's protection from the seven plagues. — Collection of mummies, scarabæi, hieroglyphics on parchment and linen, etc. Bust of the celebrated archæologist *Champollion*.

8th Room. **Horace Vernet*, Raphael and Michael Angelo in the presence of Pope Julius II. — Collection of Egyptian implements, weapons, manufactures, ornaments, and carving.

9th Room: *Gros*, 'Le génie de la France anime l'art et secoure l'humanité'. — Collection of mummies, inscriptions, bronze utensils, weapons, scarabæi.

In the centre of the large *Staircase Hall* which is now entered, sarcophagi and statues; among the latter Rameses II. in a sitting posture. In the recess a colossal black statue of Isis.

Turning to the l. the visitor now enters the *Musée des Souverains*. The first two rooms, with richly gilded ceilings, contain Sèvres vases and a silver statue of Henry IV. when a boy, the third contains a complete model of a chapel of Henry III. (1578); in the fourth, armour of French monarchs; the chair of king Dagobert; the reputed crown of Charlemagne ('*dite de Charlemagne*', for it is a known fact that the genuine crown is at Vienna), worn by Napoleon at his coronation; reminiscences of French kings; prayer-books (one of Charles the Bald, richly ornamented with carved ivory and precious stones); weapons, the font of 'St. Louis'; costumes of various orders; the helmet and shield of Charles IX., richly plated with gold; the sceptre, 'main de justice', sword, and spurs of Charlemagne; a valuable cabinet of Marie Antoinette; candelabra of polished stones, presented to Marie de Medicis by the republic of Venice; *jewel-casket of

queen Anna; writing-table of Louis XVIII. employed by him when a prisoner; coronation robes of Charles X.; secretaire of Louis Philippe, bearing traces of having been broken open (February, 1848).

The fifth room is a spacious apartment, exclusively devoted to **Souvenirs of Napoléon I.* It contains the emperor's camp bed, his grey coat and the three-cornered hat, the round hat he wore in St. Helena, his state and coronation robes, richly decorated saddles, etc.; also the cradle of the king of Rome, 'ayant depuis servi au Duc de Bordeaux'. This room generally attracts numerous visitors, especially on Sundays.

The *Picture Gallery of the Musée Napoléon III.*, containing a number of Byzantine pictures and a few old Italian works, is at present closed.

Leaving the La Caze collection (p. 74), the visitor traverses a stair-case passage (the stair, generally closed to the public, descends to the passage under the Pavillon Sully, between the Cour du Louvre and the Place Napoléon III.; comp. p. 60), and reaches a *Corridor* adorned with bronze copies of celebrated antiques. To the l. of this is the Saloon of the Bronzes (see below); in a straight direction the corridor leads to the collection of drawings etc. — A handsome wrought-iron door forms the entrance to the

Saloon of the Bronzes, of the Musée Napoléon III., consisting of a valuable collection of ancient implements, weapons, statuettes, etc. In the centre-cabinet are preserved ornaments in gold and silver, mirrors, buckles, keys, seals, bracelets; also a gilded helmet found at Amfreville in the Département Eure, in 1861. By the window a gilded bronze statue of Apollo, over life-size; l. antique Apollo; then seats, candelabra, busts, and statuettes. In the cabinet on the r. several toilet caskets with engraving, found at Palestrina near Rome, vases, lamps, etc. In the cabinets by the wall are statuettes; l. beautiful selection of **Roman* weapons, helmets, shields, swords, lances, etc.

At the entrance to the collection of drawings are placed the tools with which the foundation-stone of the New Louvre was laid, July 25th, 1852. They were presented by the architect Visconti, who died before the completion of the structure.

The **Saloons of the Drawings** occupy half the N. and W. wings. The collection is extremely valuable, being especially important to the student of art, but to some extent interesting to amateurs also. The plates are all preserved under glass. Catalogue in 2 vols., 3 fr.

1st Room. Old Italian masters: *Mantegna, Lorenzo di Credi,*

etc. — Ceiling-painting by *Blondel*: France victorious, after the Battle of Bouvines.

2nd Room. Italian. Drawings by the most celebrated masters: *Leonardo da Vinci*, *Michael Angelo*, *Raphael*, *Titian*, and *Andrea del Sarto*, some particularly well executed by *Leonardo*. Ceiling-painting by *Blondel*: France receiving the 'Charte' from Louis XVIII.

3rd Room. Italian. Drawings, two of them in chalks, by *Correggio*. Ceiling-painting by *Drolling*: Law descends to earth.

4th Room. Bolognese School. Ceiling-painting by *Mauzaisse*: Divine Wisdom giving laws to Kings and Lawgivers.

5th Room. Netherlandish and German: *Dürer*, *Holbein*, *Rubens*, *Rembrandt*, *Teniers*, etc. On the wall to the l., *565. Battle of knights, by *Rubens* after *Leonardo da Vinci*. (A door here, open on Sund. and Thursd. only, leads to the 2nd Floor, see p. 78).

6th Room. This is a passage with chalk drawings, chiefly portraits, by *Vivien*, *Mme Gujard*, etc.

7th Room. *Claude Lorrain*, *N. Poussin*, *Lesueur*.

8th Room. *Lesueur*, Drawings of the 'Life of St. Bruno' (p. 70).

9th Room. French School. *Charles Lebrun*.

10th Room. Modern French School. *Antoine Watteau*.

11th Room. Modern French School. Here is preserved a large unfinished oil-painting by *David* (d. 1825), representing the revolutionist meeting at the Jeu de Paume (p. 184). One of the four finished heads is that of *Mirabeau*. The figures serve to show the care which the master was wont to bestow on anatomical proportions.

12th Room. Crayons, miniatures, drawings, Chinese pictures.

13th Room. Drawings of the early French School.

14th Room. Crayons, chiefly portraits, by *Perronneau*, *Chardin*, etc.

The following room belongs to the *Musée Napoléon III.*, and is the first of those containing the

Mediæval and Renaissance Curiosities. 1st Room. On the wall opposite the window: *Altar-piece of the end of the 14th cent., about 6 ft. in height, a perfect chef d'œuvre of carving in ivory; in the centre is the history of Christ, on the l. that of John the Baptist, on the r. that of St. John the Evangelist, represented in 71 different reliefs; below are the Apostles. This admirable work was brought from the town of Poissy.

The 2nd Room, the *Salle Sauvageot*, contains a collection of mediæval miniature pictures, carved wood, vases, etc., bequeathed to the Louvre by M. Sauvageot. Between the windows a life-size portrait of Henry II.

In the 3rd Room mediæval *Glass* and *Porcelain*. Opposite to the window, on the wall, a *Glass Mosaic*, representing the lion

of Venice, executed by *Antonio Fasolo* in the manufactory of Murano in the 16th cent.

The 4th Room is devoted to *Metallic and Bronze Articles*, such as knives, locks, embossed plates, etc. Two *Bronze Reliefs* are here especially worthy of note, the originals of which were executed in marble by *Pierre Bontemps* in 1552 for the tombstone of Francis I. in the burial chapel of St. Denis; they are placed on the side walls opposite to each other. On the wall opposite to the window is a beautiful *enamel picture* from the manufactory of Limoges, representing the various events of the Passion.

The 5th Room contains specimens of the *Fayence Work* of the celebrated *Bernard de Palissy* (d. 1589), consisting principally of dishes with moulded representations of snakes, frogs, lizards, fishes, plants, etc.

The 6th and 7th Rooms contain Italian Fayence and several old pieces of furniture in oak.

The visitor next enters a small *Vestibule* with terracottas (from which the stair ascends to the Marine and Ethnographical Museums, open on Sundays and Thursdays only, see below), and reaches a stair which descends to the Assyrian Museum (comp. p. 56).

The *Second Floor* of the Louvre contains the Marine and Ethnographical Museums, reached by stairs from the above-named vestibule of the collection of mediæval and Renaissance objects and from the 5th Room of the drawings (p. 77). They are both accessible on Sundays and Thursdays only, 10—4 o'clock; the Musée Chinois on Thursdays only.

The **Musée de la Marine* consists of a valuable collection of various objects connected with ship-building, navigation, etc., such as models of vessels and machines, plans and drawings of harbours and piers, weapons and relics of historical interest. For the non-professional visitor the following objects are perhaps those most deserving of inspection:

1st Room. The French fleet from 1786 to 1824. No. 33. Large plastic representation of the embarkation and transport of the obelisk of Luxor (p. 87); 34. The erection of the obelisk in the Place de la Concorde. On the principal wall an inscription to the memory of the heroic Lieutenant Bellot of the French navy, who perished in 1853 in an Arctic expedition, placed there by English residents in France.

2nd Room. 150. Machine for adjusting the masts of a ship. 3. Relief-plan of the town and harbour of Brest: Models of ships.

3rd Room. Models of pumps and machines; 349. Ship in the stocks about to be launched; 5. Relief-plan of the town and

harbour of Lorient; 522. Model of the 'Valmy', a ship of the line of the first class.

4th Room. 621. Large model of a 120 gun ship, occupying the entire apartment.

5th Room. 960. Bell from the chapel of the citadel of St. Jean d'Ulloa (Mexico), which was pierced by a cannon-ball from a French corvette in 1838; small sailing-vessels, etc.

6th Room. 885 to 958. Large obelisk decorated with relics of the frigates 'Boussole' and 'Astrolabe', which had been sent on a voyage of discovery under the command of Captain *de Lapérouse* in 1788, and foundered at sea. Traces of the ill-fated expedition had been discovered by the English Captain Dillon in the island of Ticopia in 1828, with the aid of an inhabitant who had once been a Prussian sailor, whereupon a French vessel was despatched for the purpose of bringing home the relics. 956. Letter written by Lapérouse. Busts of celebrated French navigators and naval heroes; among them, 780. Bust of Lapérouse. — Also the model of a monument erected to the memory of the latter at Port Jackson, with English and French inscriptions. Then six models of ships.

7th Room. 721. Model of the steam vessel of war 'le Vélocé'.

8th Room. Rigging and ships' chains. Two relief-plans of Toulon, dating from 1790 and 1850.

9th Room. Fire-arms of various calibres.

10th Room. Scientific instruments, sextants, etc.; also a very large geographical globe.

11th Room. 640. Model of 'le Louis XV.', a man of war of the middle of the last century. 637. Model of 'La Réale', an admiral's ship built at the close of the 17th cent. and artistically adorned by the celebrated sculptor *Puget* (p. 59). The original carving in gilded wood (No. 760—775) hangs on the wall. 4. Relief-plan of the town and harbour of Rochefort.

The **Musée Ethnographique**, recently founded, occupies the adjacent rooms.

1st Room. Curiosities from Africa, most of them presented by M. Delaporte, consul at Cairo. In the centre models of the entire imperial fleet in the year 1867.

2nd Room. A collection of the spoil captured in various French naval expeditions, consisting principally of curiosities from Japan, China, and Mexico. Model of the pagoda of Juggernaut in India surmounted by the image of Wischnu, the principal deity of the Indians, to whose shrine every Indian is bound to make a pilgrimage at least once in his life.

Beyond this are three rooms with curiosities from *China*, most of them collected during the French expedition of 1860: porcelain, paintings, boxes, idols, models of Chinese buildings, weapons, etc.

American Antiquities. This is the commencement of a collection of implements, tools, idols, and ornaments, most of them of stone, from Mexico, Chili, and Peru, resembling in many respects the Egyptian antiquities, and proving that the aboriginal inhabitants of America were, on the discovery of America by Columbus (1492) not far behind the Egyptians in civilisation. The collection is temporarily placed in a passage on the second floor near the egress of the Musée Ethnographique.

4. The Tuileries.

Arc de Triomphe du Carrousel. Palais et Jardin des Tuileries.

Between the Louvre and the Tuileries extends, as already mentioned at p. 55, a vast quadrangle $\frac{1}{2}$ M. in length, formed partly under Napoleon I., and partly under Napoleon III., by the demolition of the narrow and crooked old streets and lanes which once occupied this site. This quadrangle bears two different names. The narrower portion on the E. side, between the wings of the new Louvre, about 400 ft. in width, is termed *Place Napoléon III.* (a name which probably will be changed) and is adorned with grounds in the centre.

The space in front of the Tuileries, the *Place du Carrousel*, is of double the width, and derives its name from a tournament held here in 1662 by Louis XIV. Here, in front of the central entrance to the court of the Tuileries which is separated from the Place by an elegant iron railing, rises the

***Arc de Triomphe du Carrousel**, 48 ft. in height, 51 ft. in width, and 28 ft. in thickness, and consisting of three lateral and one transverse arcade. This structure was erected by Napoleon I. in 1806 in imitation of the triumphal arch of Severus at Rome. Handsome as it undoubtedly is, its proportions do not harmonise with the vast dimensions of the surrounding palaces. The *Marble Reliefs* on the front of the arch represent the battle of Austerlitz (r.) and the capitulation of the Austrian General Mack at Ulm; those in the rear the conclusion of peace at Tilsit (r.) and the entry into Munich; those on the N. side represent the entry into Vienna, S. side the conclusion of the peace at Pressburg. The *Marble Statues* over the columns represent soldiers of the empire in their respective uniforms; in front a cuirassier, dragoon, chasseur à cheval, and carabinier; in the rear a grenadier, carabinier, artillery-man, and sapper.

The *Quadriga*, or chariot with four horses, a group in bronze designed by Bosio, by which the arch is surmounted, replaces the celebrated horses of Lysippus which formerly occupied the summit, but were restored by the allies in 1814 to their original position over the portal of St. Mark's at Venice.

From the railed-off court in front of the palace a passage

leads towards the S., whence on 28th June, 1836, *Alibaud* fired a pistol at Louis Philippe who was on the quay, on the point of starting for Neuilly. On the N. side the palace-court possesses another entrance, where Feb. 28th, 1848, the royal carriage was waylaid and the attendants murdered by the infuriated populace.

The **Palais des Tuileries** (ruins, see below, not accessible) was founded in 1564 by Catharine de Medicis, and designed by the architect Philibert Delorme. It occupies the site of a former brick or tile-yard, whence its appellation. Additions were made to the palace at various periods: it is now upwards of 1000 ft. in length and 112 in width, and its dimensions alone entitle the exterior to inspection. It was not till the year 1856 that the principal façade towards the garden acquired some degree of symmetry.

In former times the Tuileries was never employed by the sovereigns of France as a permanent residence. On Feb. 1st, 1800, it became the principal abode of Bonaparte when first consul, since which period it has been regarded as the official residence of the reigning monarch.

The N. wing, the *Pavillon Marsan*, was occupied by the Duchess of Orleans during the reign of Louis Philippe. The S. wing is termed the *Pavillon de Flore*. Between these two is situated the *Pavillon de l'Horloge*. The latter formerly contained the *Salle des Maréchaux*, a hall occupying the entire width of the building and two stories in height, adorned with portraits of eminent French marshals and generals. Adjoining this hall were the *Throne-room*, the *Galerie de Diane*, the *Salon du Premier Consul*, and the other state-apartments employed for the celebration of great court festivals. The chambers occupied by the imperial family were situated on the S. side, between the *Pavillon de l'Horloge* and the *Pavillon de Flore*. The latter, together with the contiguous portions of the Louvre, were taken down in 1861 and subsequently re-erected. In the N. half of the palace were the chapel and the theatre. In this portion of the building the Convention held its meetings.

The apartments of the Tuileries were fitted up in a style similar to that of other palaces, but contained few works of great artistic merit.

No edifice in Paris is so rich in historical associations as the Tuileries, and none, with the single exception of the *Hôtel de Ville* (p. 99), has ever been overtaken by so terrible a fate. On Oct. 5th, 1789, Louis XVI. was conveyed from Versailles to Paris by the 'Dames de la Halle', and took up his abode in this palace. Successes had emboldened the revolutionists. The well known manifesto of the Duke of Brunswick was used as a pretext for compassing on the dethronement of the ill-fated monarch.

On Aug. 10th, 1792, an armed mob appeared in front of the palace. The fidelity of the national guard posted in the palace-yard and garden began to waver. The king, yielding to the earnest solicitations of his friends, quitted the palace with his family about 8 p. m. and repaired to the *Manège* or riding-school, situated on the N. side of the garden (in the present Rue de Rivoli), where he passed the night.

The withdrawal of the king at first appeared likely to avert the impending contest. The maddened populace, however, soon found some pretext for commencing hostilities. After a fierce contest the palace was taken by storm, and the greater number of its gallant defenders, consisting of a number of French nobles and the Swiss guard, mercilessly butchered. Of the latter alone 800 men and 26 officers fell victims to their unwavering constancy, '*ne sacramenti fidem fallerent*' ('lest they should break their oath of allegiance'), as the inscription under the Lion Monument at Lucerne records.

On Aug. 13th, the king was conducted as a prisoner to the Tour du Temple, the ancient residence of the knights Templar in the Rue du Temple, now removed to make way for a new market-place. The 10th of the month had already sealed the fate of the kingdom.

The kingdom of the Restoration was also here terminated, July 29th, 1830, by the capture of the Tuileries, and by the flight of Charles X. from St. Cloud to Rambouillet.

The July kingdom, likewise, met with its death-blow in a similar manner, Feb. 24th, 1848. The conflict between the insurgents and the royal troops gradually approached the Tuileries. To defend the palace would have been no difficult matter. Louis Philippe, however, trusted by making concessions to secure the throne to his grandson, the Count of Paris. He preferred abandoning the palace to the popular fury. About 1 p. m. he quitted the Tuileries by the garden, and repaired with his family to the Place de la Concorde, whence two fiacres conveyed the fugitives to St. Cloud.

The capture of the palace was succeeded by the most frightful scenes of devastation. The royal carriages and furniture were burned in the palace yard, the throne at the foot of the July Column (p. 39). The apartments of the Duchess of Orleans (d. 1858) alone were spared.

On Feb. 26th, 1848, the Provisional Government (Dupont de l'Eure, Lamartine, F. Arago, Ledru-Rollin, etc.) decreed that the Tuileries should be converted into an asylum for invalid artisans. Although this decree was never carried into effect, the palace served during several months as a hospital for the wounded.

On May 20th, 1871, the Communists, aware of their desperate position and impending destruction, determined at one of

their secret meetings to wreak their revenge on the ill-fated city by setting all the principal public buildings on fire. The orders which they issued for this purpose (signed by Delescluze, Dombrowski, Eudes, and other prominent insurgents) professed to emanate from the '*Comité du Salut Public*'. Several of these documents still extant show the fearfully comprehensive and systematic character of this diabolical scheme, which also appears to have embraced numerous private dwellings, as being '*maisons suspectes*'. The prelude to the appalling scene which ensued consisted in placing combustibles soaked with petroleum and barrels of gunpowder in the buildings doomed to destruction.

The Tuileries was one of the first edifices subjected to these ominous preparations. It was set on fire at a number of different places on the 22nd and 23rd of May, after the Versailles troops had forced an entrance into the city, but before they had gained possession of the palace. The conflagration soon assumed the most terrible dimensions, and all attempts to extinguish it were entirely fruitless. The whole of the W. side of the palace (*Pavillon de l'Horloge*) facing the *Jardin des Tuileries*, and the *Pavillon* on the N. side next to the *Rue de Rivoli*, were speedily reduced to a gigantic heap of smouldering ruins, while the *Pavillon de Flore* on the S. side escaped with comparatively little injury. The work of destruction was greatly accelerated by the explosions of the powder which had been placed in various parts of the building. Part of the *Pavillon de l'Horloge* near the clock was blown up on May 23rd, at 11.7 p. m. The clock, however, continued to strike the quarters as usual until 12.30 on the morning of the 24th, when it at length succumbed to the fury of the flames. The ruins are not accessible to the public, but they may be well surveyed from the garden on the W. side.

The Louvre had also been doomed to destruction, and there too preparations similar to those above mentioned had been made. General Douai and his troops, however, fortunately arrived in time to prevent the farther spread of the conflagration, and the preservation of the Louvre was due to their energetic and timely measures.

The **Garden (Jardin des Tuileries)*, 2376 ft. long and 927 ft. broad, retains the same general features as when it was first designed in the reign of Louis XIV. by the celebrated landscape-gardener *Le Nôtre*, and although seriously injured during the fearful scenes which were enacted in and around it in May, 1871, has again under Republican auspices assumed its former smiling aspect. Some alterations took place in 1858: the smaller garden laid out by Louis Philippe was extended as far as the central basin, and separated from the public garden by a ditch and an iron railing. Several of the sculptures, which

formerly constituted one of the principal ornaments of the public garden, are now placed in the *jardin réservé*, formerly the private garden of the emperor.

The entrance to the public garden from the river (S.) side is by an archway under the *Terrasse du Bord de l'Eau*, once the playground of the King of Rome, then of the Duke of Bordeaux, and afterwards of the Count of Paris. At the end of this terrace are the *Orangeries*. Passing under the terrace, the visitor enters the 'parterre' (flower-beds and lawns), on which the utmost care is bestowed, bounded on the W. side by a shady grove of lofty trees. The public garden is bounded on the three other sides by terraces which (especially that on the W. side) afford a beautiful prospect of the Seine, the Place de la Concorde, and the Champs Elysées as far as the Arc de l'Etoile.

The *Terrasse des Feuillants* on the N. side derives its appellation from a Benedictine monastery of the 'Feuillant' order which stood here previous to the revolution, and where the republican club founded by Lafayette in 1791 held its sittings. A public tennis-court now occupies the site (entrance for spectators on the S. side). The riding-school mentioned at p. 82 was in the immediate vicinity.

A number of marble and bronze *Statues* (some of them injured during the second siege of the city, 1871) adorn the garden. The following are arranged along the railing which separates the *Jardin Réservé* from the public garden: 1. The Listening Slave, a bronze cast, executed in 1688, from the well-known original in the gallery at Florence; 2. Phidias, by Pradier; 3. Dying Warrior, by Cortot; 4. Pericles, by Debay; 5. Truth triumphant; 6. Boreas carrying off Orithyia, by Regnaudin; 7. Themistocles, by Lemaire; 8. Theseus killing the Minotaur, by Ramey jun.; 9. Spartacus, by Foyatier; 10. Laocoon, a copy in bronze of the celebrated antique in the Vatican; opposite to it Ugolino with his sons (?); at the E. extremity of the Allée des Orangers stands a Hercules, by Bosio; at the opposite extremity, a Meleager; other statues surround the basin.

In each of the groves to the r. and l. of the broad central walk is a semi-circular space with a white marble enclosure. These are termed *Carrés d'Atalante*, and were constructed in 1793, from designs by Robespierre, as seats for the council of old men who were to preside over the floral games in the month of Germinal (March 21st to April 19th).

At the W. extremity of this small grove is an octagonal basin 300 yds. in circumference, with a fountain in the centre. Beyond it are four fine groups in marble: S., The Nile, by *Bourdôt*, The Rhine and Moselle, by *Van Cleve*; N., The Rhone and Saone, by *G. Coustou*, The Tiber, by *Van Cleve*. The 16 children which surround the Nile are emblematical of the fertility occasioned

by the inundations of the river, which usually rises at these periods to a height of 16 yards above its usual level. The Nile is a copy of the antique in the Vatican, the Tiber of one in the Louvre (p. 63).

The pillars at the entrance from the Place de la Concorde are surmounted by two handsome groups (by *Coyzevox*) of Mercury and Fame on winged steeds. This outlet derives its appellation of *Porte du Pont-tournant* from a swing bridge which formerly existed here.

'*La Petite Provence*' is a term applied to this W. side of the garden from its sheltered situation and sunny aspect. It is the paradise of nursery-maids and children, as well as of elderly persons, and invalids, who are often seen sunning themselves here on fine winter and spring days.

The garden of the Tuileries is, indeed, the favourite resort of Parisians of all classes, more especially the N. side, sometimes termed the *Côté des Chaises*, from the numerous chairs which stand there and may be hired for 10—20 c. The other parts of the garden are furnished with wooden benches for the accommodation of visitors. The *Allée des Orangers* (the older trees 250—300 years old, the younger 100 years), which in summer diffuses the most delicious fragrance, occupies the ground which during the reign of terror (1793) was a potato-field. Here, too, is one of the inevitable Parisian cafés.

The garden of the Tuileries is opened soon after daybreak, and closed in winter at 4, in summer at 9 o'clock. Visitors are apprised of the closing of the gates by the beating of a drum.

5. Place de la Concorde.

The ****Place de la Concorde** is the most extensive and strikingly handsome *place* in Paris, 400 paces in length and of nearly the same width, bounded on the S. by the Seine, W. by the Champs Elysées, N. by the Rue de Rivoli, and E. by the garden of the Tuileries. From the centre of the square a view is obtained of the Palais du Corps Législatif (p. 166), the Madeleine, the Tuileries, and the Arc de Triomphe de l'Etoile. When viewed by gas-light, the scene is scarcely less striking, the lamps in the direction of the Champs Elysées as far as the Triumphal Arch forming an apparently interminable avenue. The two imposing edifices of exactly uniform exterior on the N. side of the square, separated from each other by the Rue Royale leading to the Madeleine, served as *Garde-Meubles* of the crown previously to the first revolution. That to the E. was the office of the minister of the marine under the late Empire.

One hundred years ago the site of this magnificent Place was little more than a piece of waste ground. After the peace of

Aix-la-Chapelle (Oct. 18th, 1748), which terminated the Austrian war of succession, Louis XV. 'graciously permitted' the mayor and municipal dignitaries (*échevins*) to erect a statue to him. The work was at once commenced, but was not completed till 1763, when the equestrian statue in bronze by *Bouchardon* was erected in the Place, which then received the appellation of *Place de Louis XV.* The pedestal was adorned with four figures by *Pigalle*, emblematical of Strength, Wisdom, Justice, and Peace. Soon after the erection of the statue the following pasquinade appeared on the pedestal:

'Grotesque monument, infame piédestal !

Les vertus sont à pied, le vice est à cheval.'

A few days later was added the sarcasm:

'Il est ici comme à Versailles,

Il est sans cœur et sans entrailles.'

A third termed the statue a '*statua statuae*'.

The Place was at that period surrounded by deep ditches (filled up in 1852), and the new buildings on the N. side were in course of construction, when, on May 30th, 1770, during an exhibition of fireworks in honour of the nuptials of the Dauphin (afterwards Louis XVI.) and Marie Antoinette, such a panic was occasioned by the accidental discharge of some rockets, that no fewer than 1200 persons were crushed to death or killed by being precipitated into the ditches, and 2000 more severely injured.

On August 11th, 1792, the day after the storming of the Bastille, the statue of the king was removed by order of the Convention and melted down, the metal being chiefly employed for the coinage of pieces of two sous. A rude clay image of the 'Goddess of Liberty' was then placed on the pedestal, and derisively termed '*La Liberté de boue*'. The Place itself received the name of *Place de la Révolution*.

On January 21st, 1793, the guillotine (p. 102) here commenced its bloody work with the execution of Louis XVI. On July 17th Charlotte Corday was beheaded; on October 2nd Brissot, chief of the Gironde, along with twenty-one of his adherents; on October 16th the ill-fated queen Marie Antoinette; on November 14th, Louis Philippe, Duke of Orléans, better known as Egalité (father of king Louis Philippe); on May 12th, 1794, the princess Elisabeth Marie Hélène, sister of Louis XVI. On March 24th, through the influence of Danton and Robespierre, Hébert, the most determined opponent of all social rule, together with his partisans, also terminated his career on the scaffold here; the next victims were the adherents of Marat and the Orleanists; then on April 8th Danton himself and his party, amongst whom was Camille Desmoulins; subsequently the atheists Chaumette and Billaud-Varenne on April 16th, and the wives of Camille Des-

moulins, Hébert, and others. On July 28th, 1794, Robespierre and his associates, his brother, Dumas, St. Just, and other members of the '*comité du salut public*' here met a retributive end, and on the following day 70 members of the *Commune*, whom Robespierre had employed as his tools; on July 30th twelve other members of the same body.

Lasource, one of the Girondists, called out to his judges: '*Je meurs dans un moment où le peuple a perdu sa raison; vous, vous mourrez le jour où il la retrouvera*'. Of St. Just, *Camille Desmoulins* had said: '*Il s'estime tant, qu'il porte avec respect sa tête sur ses épaules comme un saint-sacrement*'. St. Just replied: '*Et moi, je lui ferai porter la sienne comme un St. Denis*'. (St. Denis, as is well known, is usually represented as a martyr, bearing his head in his hands.) St. Just kept his word; a few month later he himself fell a victim.

From January 21st, 1793, to May 3rd, 1795, more than 2800 persons perished here by the guillotine. When it was afterwards proposed to erect a large fountain on the spot where the scaffold of Louis XVI. had stood, the plan was strenuously and successfully opposed by Chateaubriand, who aptly observed that all the water in the world would not suffice to remove the blood-stains which sullied the Place.

In 1799 the square received the name of *Place de la Concorde*, in 1814 it was called *Place de Louis XV.*, in 1826 *Place de Louis XVI.*, as it was intended here to erect an expiatory monument to the memory of that monarch. About 1830 the name of *Place de la Concorde* was resumed, and it was resolved to adorn the square with some monument which should not bear any allusion whatever to political events. An opportunity of carrying out this resolution was soon afforded by the **Obelisk of Luxor*, a gift of Mehemed Ali, Pacha of Egypt, to Louis Philippe.

In front of the great temple of ancient Thebes, the Luxor of the present day, stood two beautiful ancient Egyptian obelisks. As a token of gratitude for services rendered, the Pacha offered one of these to the French government. In the summer of 1831 a vessel was accordingly despatched to Egypt for the purpose of conveying home the smaller and more beautiful of these two relics. The task, however, proved of such an arduous nature, (comp. p. 78) that the vessel did not return with its costly freight till August 1833. The erection of the obelisk in its present position was not finally effected till 1836. The expenses entailed by the whole undertaking amounted to two millions of francs, and, as the obelisk is 500,000 lbs. in weight, the sarcastic Parisians observe that the stone of which it consists has cost 4 fr. per pound.

This obelisk, one of the most beautiful in the world, *

76 ft. in height, the pedestal on which it stands 13 ft. and the steps by which it is approached 16 ft., so that the entire height is more than 100 ft. The obelisk itself is a monolith, a block of solid, reddish granite or syenite, and is inscribed with three-perpendicular rows of well-defined hieroglyphics on each side. The inscriptions are laudatory of king Rameses III. of Egypt, better known in Europe as Sesostris the Great, who reigned about 1500 years before the Christian era. The obelisk is, therefore, upwards of 3300 years old.

On the N. side of the pedestal is represented the apparatus employed in the removal and embarkation of the monument, on the S. side, that employed in its erection in Paris

The inscription on the E. side is as follows: *Ludovicus Philippus I., Francorum Rex, ut antiquissimum artis Aegyptiacae opus, idemque recentis gloriae at Nilum armis partae insigne monumentum Franciae ab ipsa Aegypto donatum posteritati prorogaret, obeliscum die 25. Aug. A. 1832 Thebis Hecatompylis avectum navique ad id constructa intra menses 13 in Galliam perductum erigendum curavit. Die 25. Octobris Anni 1836. Anno reg. septimo.*

(Louis Philippe I., King of the French, in order to hand down to posterity one of the most ancient Egyptian works of art, and at the same time a magnificent monument, presented by Egypt herself, of the glory obtained by the arms of France on the banks of the Nile, caused this obelisk to be removed from Thebes with its hundred gates, August 25th, 1832, and within 13 months to be conveyed to France in a ship constructed for the purpose, and to be erected. October 26th, 1836. In the 7th year of his reign.)

The inscription on the W. side is as follows: *En présence du Roi Louis Philippe Ier, cet obélisque, transporté de Louqsor en France, a été dressé sur ce piédestal par M. Le Bas, ingénieur, aux applaudissements d'un peuple immense, le 25 octobre, 1836.*

The two magnificent ***Fountains** (*Fontaines de la Place de la Concorde*) constitute another striking ornament of the square. Each of them consists of a round basin, 53 ft. in diameter, above which rise two other basins, 21 ft. and 13 ft. in diameter respectively. The lower basin is surrounded by Tritons and Nereids, holding dolphins which spout water into the second basin.

The fountain to the S. is dedicated to the seas. The figures which support the second basin represent the Pacific Ocean and the Mediterranean; the genii are emblematical of the four kinds of fishery (the common, the pearl, the corál, and the shell). The fountain to the N. is dedicated to the rivers. The principal figures here represent the Rhine and the Rhone, the genii are personifications of Corn, Wine, Fruit, and Flowers. The figures and the upper basins are of bronzed iron, the lower basins of granite. The fountains are abundantly supplied with water from a large reservoir near the Barrière de Monceau.

The eight marble figures on pedestals of the same material which are placed round the Place, represent the most considerable towns of France: Lille and Strasbourg by *Pradier*, Bordeaux and

Nantes by *Calhouet*, Rouen and Brest by *Cortot*, and Marseilles and Lyons by *Petitot*. Along the balustrades which enclose the square are placed twenty lofty rostral columns which serve as candelabra; the carriage causeways are bordered with forty ornamental lamp-posts.

The Place in its present condition was not completed till 1854, when much was done to beautify and perfect it. It now presents an imposing 'ensemble' which is probably without a parallel in the world.

On April 10th, 1814, a solemn service was performed here in presence of the emperors Francis and Alexander, and king Frederick William III., in memory of Louis XVI., after which a Te Deum was sung as a thanksgiving for their victory. Prussian and Russian troops were on that occasion bivouacked in the Champs Elysées, and one year later English soldiers.

In March, 1871, Prussian troops again bivouacked in the Champs Elysées and the Place de la Concorde, and in the following May the latter was the scene of a desperate struggle between the troops of Versailles and the Communists. The troops had entered Paris on the 21st, and on the following day one of the most formidable obstacles they encountered was the barricade of the Rue Royale (p. 47), which effectually commanded the Place. The injuries it sustained were chiefly due to this last contest. The statue of Lille was almost entirely destroyed, the fountain towards the S. dedicated to the seas seriously damaged, and the balustrades much injured in places. The obelisk of Luxor fortunately escaped.

6. Champs Elysées.

Palais de l'Industrie. Palais de l'Elysée. Maison de François I. Hôtel Pompién. Pont de l'Alma. Pont d'Jéna.

The W. continuation of the Place de la Concorde is formed by the **Champs Elysées**, originally laid out by Marie de Médicis as a pleasure ground, and planted with elms and lime-trees. It is about half-a-mile in length, and intersected by regular walks and avenues. The principal road which traverses it and leads from the Place de la Concorde to the Arc de l'Etoile, is one of the most fashionable promenades in Paris and is usually crowded with vehicles of all descriptions, especially between 3 and 6 p. m.

The Champs Elysées are a favourite resort of the lower as well as of the upper classes, and abound with attractions calculated to suit the taste of the former, such as cafés-chantants, dancing dogs, jugglers, marionettes, show-booths, cake-stalls, etc. These sources of entertainment become most popular towards evening, especially by gas-light, and are in great request till nearly midnight. They afford the stranger ample opportunity of witnessing one of the characteristic phases of Parisian life.

At the entrance to the Champs Elysées are placed two figures of *Horse-tamers*, executed by *Coustou*, removed in 1795 from the palace at Marly to their present position, where they form a suitable counterpart to the winged steeds at the egress of the Jardin des Tuileries (p. 85). A *Horse-railway*, which commences at the S. E. extremity of the Champs Elysées, conveys passengers to Boulogne (sur Seine) and Versailles.

The principal plantations are a little more than $\frac{1}{4}$ M. in length, and extend as far as the *Rond Point* (*Place* or *Etoile des Champs Elysées*), a circular space with a fountain in the centre, half-way between the Place de la Concorde and the Arc de l'Etoile. The main avenue, however, slightly ascending, extends to the latter. To the l. diverges the broad Avenue Montaigne, where on the r. is situated the Jardin Mabille (p. 35), and farther on, on the l., the Hôtel Pompéien (p. 91).

Adjoining the Champs Elysées on the N. side is the garden of the *Palais de l'Elysée*, formerly *Elysée Bourbon*, erected in 1718, and considerably enlarged under Napoleon III. (front in the Rue du Faubourg St. Honoré 55—57). During the reign of Louis XV. this mansion was the residence of Madame de Pompadour; in 1815, during the 'hundred days', it was occupied by Napoleon I., afterwards by the Duke of Wellington and the Emperor Alexander; it subsequently became the seat of the Duchess de Berry, and finally that of the President of the republic previous to his election as emperor and removal to the Tuileries.

On the S. side, the Champs Elysées have been compelled to yield a considerable space to the *Palais de l'Industrie*, the most considerable of the modern edifices of Paris, although by no means the most pleasing. It was erected by a company in 1852—55, and subsequently purchased by the government. In 1855 it was employed for the first Great Exhibition at Paris, and is now used for the exhibition of manufactures, agricultural products, etc. The building, which has a total length of 378 yds. and a width of 144 yds., is constructed in the form of a rectangle. The projecting front, to the N., which contains the principal entrance, is surmounted by a handsome group representing France with outstretched hands, awarding laurel-wreaths to Art and Manufacture. Over the entrance archway is a high relief representing Agriculture, Industry, and Art, in the act of rendering homage to a bust of the emperor. Above the tiers of pillars on each side are the imperial arms with four genii as bearers, under which are inscribed the names of the emperor and empress. The frieze which separates the basement story from the first floor records the names of those who have acquired distinction in the pursuit of art, science, commerce, agriculture, etc. The building was employed as a magazine and hospital during the two sieges of Paris in 1870 and 1871. Numerous panes of glass were destroyed

on these occasions, but the building sustained no serious damage. It is now temporarily occupied by the offices of the minister of finance.

At the back of the Palais de l'Industrie (towards the Seine) the '*Concerts Musard*' take place in summer in the open air (admission 1 fr.)

To the W. of the Palais is situated a round building in which panoramas are exhibited (deserving of inspection). On the opposite side of the road is situated the *Cirque d'Été* (p. 34).

The S. side of the Champs Elysées adjoins the Seine (*Quai de la Conférence*), the bank of which is skirted by the *Cours la Reine*, one of the avenues planted by Marie de Médicis, along which the above-mentioned horse railway runs. One of the most tastefully built private residences in the Renaissance style is the **Maison de François I.*, which here forms the corner of the *Cours de la Reine* and the *Rue Bayard*. The sculptures in front, the reliefs of the frieze representing vintage festivals, and the portraits in the medallions, were all executed by *Jean Goujon*, the eminent Huguenot sculptor and one of the victims of St. Bartholomew's night. They were removed in 1826 from Moret, near Fontainebleau, from an edifice erected in 1528 by Francis I. for the reception of his sister, and employed in the construction of the present building. Adjacent is the handsome residence of Madame Alboni, the celebrated singer of the Italian opera.

The *Quartier de François I.*, the construction of which was undertaken by a company in 1823, is now nearly completed. The circular *Place François I.* is adorned with a fountain.

The *Avenue Montaigne*, which extends from the Seine, from the W. extremity of the *Cours la Reine*, to the *Rond Point*, was formerly termed the *Allée des Veuves*. Before the time of the first revolution it was, on account of its privacy, the usual drive taken by recently bereaved widows, whom the etiquette of that period forbade to appear in public.

About the middle of the Avenue, on the l. (No. 27) is situated the *Hôtel Pompéien*, erected by the architect M. Normand for Prince Napoleon, in the style of the 'Villa of Diomedes' at Pompeii. In 1866 it was sold to a company for 1,200,000 fr., by whom it is employed for concerts, and also exhibited to visitors (adm. 1 fr.). The interior deserves inspection, although it does not convey an adequate idea of the ancient architecture, which in the case of villas differed considerably from that of ordinary dwelling-houses.

Opposite to it is the residence of Prince Soltikoff, erected in the mediæval style.

In the vicinity is the much frequented *Gymnastic Establishment* of M. **Triat*, Avenue Montaigne 55—57; farther on, No. 87, the *Jardin Mabille* (p. 35).

The Champ de Mars (p. 171) is reached hence, either by the *Pont de l'Alma* and the Avenue Rapp (the corner-building on the r. was formerly an imperial stable), or by following the Quai de Billy (on the r. an extensive edifice for the 'Subsistances Militaires') and crossing the *Pont d'Iéna*.

The *Pont de l'Alma* was erected in 1856 to commemorate the Crimean campaign, at a cost of 1,200,000 fr. (48,000 l.). At the extremities are four statues, representing a Zouave, a soldier of the line, an artillery-man, and a chasseur.

The *Pont d'Iéna*, opposite the Ecole Militaire, constructed in 1806—1813, is adorned with huge eagles and four colossal groups: a Greek, a Roman, a Gaul, and an Arabian, each holding an untamed horse.

7. Arc de Triomphe de l'Etoile.

Russian Church. Chapelle St. Ferdinand.

The Avenue, 1 M. in length, which extends from the Place de la Concorde to the Barrière de l'Etoile, is terminated by the **Triumphal Arch** (*Arc de Triomphe de l'Etoile*), the most magnificent structure of the kind in the world. It stands on a slight eminence, nearly 2 M. from the Palais Royal, and is visible from almost every part of the environs of Paris.

In 1806 *Napoleon I.* resolved to erect four triumphal arches in commemoration of his victories. Two only of these were completed, that in the Place du Carrousel by the emperor himself, and the Arc de l'Etoile (founded Aug. 16th, 1806) by *Louis Philippe* in 1836. The latter, which cost altogether upwards of 10 million francs (400,000 l.), consists of a vast arch, 101 ft. in height and 48 ft. in breadth, intersected by a transversal arch of much smaller dimensions. The entire structure is 162 ft. in height, 146 ft. in width, and 72 in depth.

The following groups adorn the E. front: to the r., Departure of the troops to the frontier in 1792, by *Rude*, the finest of the four large groups; above it, a relief representing the death of General Marceau (fell at Altenkirchen, Sept. 21st, 1796; interred at Coblenz), by *Lemaire*; — to the l. Napoleon crowned by the goddess of Victory in 1810, by *Cortot*; above it, Mustapha Pacha taken prisoner by Murat at the battle of Aboukir, by *Seurre*.

On the W. front, to the r.: Resistance of the French nation to the invading armies in 1814, by *Etex*; above it, Passage of the bridge of Arcole (death of Muiron, Bonaparte's adjutant), by *Feuchères*; — to the l., the Peace of 1815, also by *Etex*; above it, the Taking of Alexandria (Kléber, who has received a wound on the head, points out the enemy to his troops), by *Chaponnière*. For the two large groups by *Etex*, executed in 1833—36, the sum of 140,000 fr. was paid.

The reliefs on the N. face represent a somewhat confused group, by *Gechter*, of the battle of Austerlitz, in which the myth invented by French historians of the Russian regiments sunk amidst the ice is not wanting; — on the S. face: the Battle of Jemappes, behind General Dumouriez the Duc de Chartres (Louis Philippe) is represented attacking Prussian batteries, by *Marochetti*.

The succession of reliefs on the frieze represent on the E. side the departure, and on the W. side the return of the French armies, by *Brun*, *Jaquot*, *Seurre* and *Rude*. The figures of Victory on each side of the upper portion of the arch are by *Pradier*. A series of 30 shields on the cornice above the entablature are inscribed with the names of different victories.

On the vaulting of the transversal arch are recorded the names of generals of the republic and of the empire; the names of those who fell in battle are underlined. In the time of Louis Philippe there were 384 names; Napoleon III. caused two more to be added, those of his father Louis Napoleon and his uncle Jérôme.

The figures of Victory in relief beneath these names relate to successes gained in the east, north, and south. The cock interchanges with the eagle in the coat of arms.

The prospect from the *Platform* deservedly enjoys its high reputation. The ascent is by a spiral staircase of 261 steps in the S. pillar (fee 25 c.). No plan has yet been made with regard to some suitable sculpture to be placed on the summit, in order to give an appropriate finish to the monument. The arch sustained no serious injury during the sieges of 1870—71, but numerous bullet-marks are still observable.

In the vicinity of the Arc de l'Etoile, towards the N., Rue Beaujon 21, is situated a remarkably handsome and peculiarly ornamented mansion, which in 1852 was purchased by the de-throned *Duke Charles of Brunswick* from *Lola Montez*. Many of the new buildings in this neighbourhood are very tastefully constructed.

In the Rue de la Croix, in this quarter of the city, is situated the **Russian Church** (accessible on Sund., Tuesd., Thursd. 3—5 p. m.), recognisable at a considerable distance by the glittering gilded star by which it is surmounted. The entire edifice is richly decorated; the interior is tastefully adorned with pictures. The *Iconostas*, or screen between the nave and choir, is covered with pictures of Russian saints.

The continuation of the Avenue des Champs Elysées beyond the Arc de l'Etoile is termed the *Avenue de Neuilly*, and leads to **Neuilly**, for which an omnibus starts every 10 min. from the Louvre, viâ the Barrière de l'Etoile. From the latter to the bridge over the Seine at Neuilly in 20 min., fare 30 c. The palace, once the favourite residence of Louis Philippe, was totally

destroyed, Feb. 25th, 1848: the site, with the park, have now passed into private hands. The suburb of Neuilly suffered severely during the civil war of 1871. Many houses were totally destroyed, while few escaped entirely uninjured.

The *Bois de Boulogne* (p. 95) adjoins the S. side of the Avenue de Neuilly. On the N. side of the Avenue, nearly opposite the *Porte Maillot*, formerly the principal entrance of the Bois de Boulogne, the *Chemin de la Révolte*, a broad street with few houses, diverges from the main road. In this street, about 100 yds. from the Avenue de Neuilly, is situated the entrance to the *Chapel of St. Ferdinand on the right, a cruciform mausoleum in the Lombard style, 50 ft. in length and 20 ft. in height, marking the spot where the ill-fated and lamented Ferdinand, Duke of Orleans, breathed his last, July 13th, 1842, in consequence of injuries received by a fall from his carriage.

The house in which the duke expired was purchased by Louis Philippe, who caused the chapel to be erected on the site as a memorial of the melancholy event. On the high-altar is a Descent from the Cross in marble, by *Triquetti*. To the l. is the altar of St. Ferdinand, opposite to which is placed a group in the form of a sarcophagus, representing the Duke on his death-bed, also by *Triquetti*, from drawings by Ary Scheffer. The figure of a *praying angel at the head of the dying prince was executed by his sister Marie d'Orléans, wife of Duke Alexander of Wurtemberg, who died Jan. 2nd, 1839. The windows are filled with stained glass from drawings by *Ingres* (these designs are preserved in the Luxembourg, see p. 146), and represent Faith, Hope, Charity, and fourteen saints whose names correspond with those of the royal family; St. Ferdinand and St. Helena are portraits of the Duke himself and his consort Helen of Mecklenburg (d. 1858).

Behind the high-altar several steps lead into the Sacristy, which is the exact spot where the Duke expired. A picture by *Jacquand*, painted in 1844, represents this affecting scene. Around the couch of the dying prince are the king, the queen, the Princess Clementine, the Dukes of Aumale and Montpensier, Marshals Soult and Gérard, and the curé of Neuilly. The chapel is accessible to visitors from 10 to 5 o'clock (fee 50 c. to 1 fr.).

The station to the r., in the vicinity of the *Chemin de la Révolte*, is on the branch railway from *Auteuil* by *Passy*, *Porte-Dauphine* and *Porte-Maillot* (mentioned above) to the railway station for Rouen or Versailles in the Rue St. Lazare. Train to Paris every 20 min.

8. Parc de Monceaux.

The ***Parc de Monceaux**, which by the Avenue de la Reine Hortense is about $\frac{1}{2}$ M. distant from the Arc de l'Étoile, and by the Boulevard Malesherbes about 1 M. distant from the Madeleine, is one of the most delightful promenades of Paris, and affords a pleasant retreat to those who desire to escape from the heat and bustle of the town.

The park, which formerly appertained to the domain of *Monceaux* or *Mousseaux*, once a portion of the lordship of Cluny, was purchased by *Philip of Orleans (Egalité)*, father of Louis Philippe, in 1778, and newly laid out under the directions of *Carmontel*. The style in which this was effected was intended to be something entirely novel, differing from both French and English established notions, so as to inspire the visitor at each step with mingled feelings of surprise and delight. This intention was carried out with considerable success, and the park became one of the most fashionable resorts of the 'haute volée'. Balls, plays and festivities of the most brilliant description were here celebrated, on which occasions the utmost magnificence was displayed. In gorgeous attire and personal charms few could vie with the Duchess of Chartres, Louise Marie de Bourbon-Penthièvre, mother of Louis Philippe.

During the revolution the park became national property. Napoleon I. presented it to his chancellor Cambacérès, who however soon restored it to his imperial master, on account of the great expense in which it involved him. At the Restoration it again became the property of the house of Orleans. After having in 1848 been employed for the 'national ateliers', it eventually fell into the possession of the town, and has under the direction of *Alphand* been converted into a charming public promenade, accessible to carriages, riders, and foot-passengers.

The park is connected with the town by the broad boulevards above mentioned, and has four entrances, which at night are closed by gates. The grounds themselves combine the beauty and taste of the modern flower-gardens of Paris with the striking and peculiar effects produced by the former arrangement of the park, the principal features of which have been carefully preserved: such as the rock-work and grotto, the grove with the tombstone, the piece of ornamental water partially surrounded by columns of the Corinthian order, etc.

9. Bois de Boulogne.

Fortifications. — Jardin d'Acclimatation.

The handsome *Avenue Uhrich* (formerly *de l'Impératrice*), almost entirely cut down in 1870—71, 150 yards in breadth, $\frac{3}{4}$ M. in length, from the Arc de l'Étoile to the *Porte Dauphine*, leads from

the triumphal arch in a S.W. direction to the ***Bois de Boulogne**, now a delightful park, once a forest abounding with game, the resort of duellists and persons suicidally disposed, and the haunt of bandits. When the Prussians and Russians were here encamped in 1814 and 1815, a great portion of the wood disappeared. Louis XVIII. caused new trees to be planted, and Charles X. ordered that game should once more be preserved in the forest; the July revolution, however, put a stop to these proceedings.

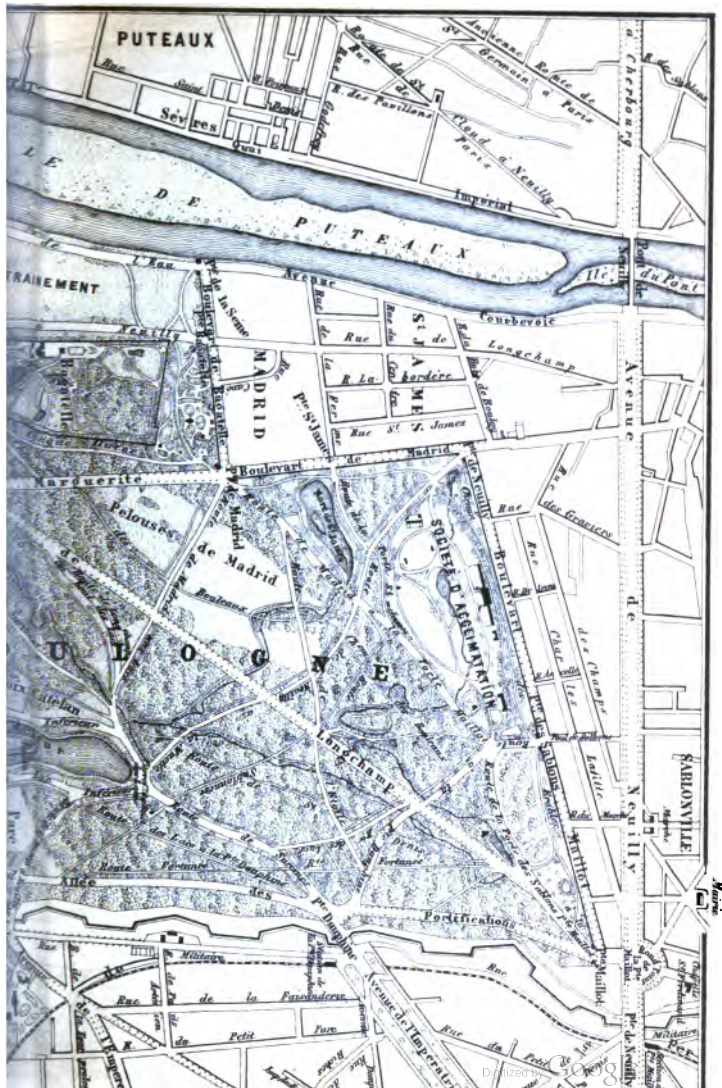
Under Louis Philippe, although the Bois de Boulogne was one of the crown-domains, little was done to improve it. In 1852 it was transferred to the municipality, on condition that a sum of two million francs should be expended on it within four years, and that it should be maintained for the future at the municipal expense. The city accordingly converted it into a charming park, which has become a favourite promenade of the Parisians.

The traveller is recommended to drive through the park in the afternoon between 3 and 5 o'clock, when it presents an animated scene, especially on the roads between the Avenue Uhrich and the lakes, where the handsomest equipages and most tasteful toilettes may generally be observed.

In 1870 a considerable portion of the wood adjacent to the fortifications was cut down as a preparation for the impending Prussian siege. The trees surrounding the lakes were fortunately spared, but the bark of many of the trees left standing was much injured during the bombardments. The N. part of the wood, adjoining the Jardin d'Acclimatation (see below), suffered severely during the second siege, and in the summer of 1871 the once smiling Bois presented a deplorably battered appearance. The most necessary repairs were however speedily executed, and the work of restoration commenced by planting new trees; so that, notwithstanding its misfortunes, the wood still affords a most refreshing and picturesque retreat to the traveller wearied with sight-seeing in the city.

About 1 M. from the Arc de l'Etoile ($\frac{1}{2}$ M. from the extremity of the Avenue Uhrich, comp. the Plan) two artificial lakes, the *Lac Inférieur*, about $\frac{3}{4}$ M. in length and 100 yds. in breadth, and the *Lac Supérieur*, about $\frac{1}{4}$ M. in length, have been constructed. In the vicinity of these sheets of water, and on the islands, every kind of attraction may be found calculated to refresh and entertain the denizen of the city.

On one of the ***islands** (ferry there and back 20 c.; boat on the lake for 1—7 pers. 3 fr., 8—14 pers. 5 fr. per half hour) is situated a large and tastefully constructed *Chalet* in the Swiss style, employed as a café, where *déjeuners*, *dîners*, and *soupers* may be procured (charges not exorbitant). As cafés are one of the chief characteristics of every Parisian resort, the hungry and



thirsty wayfarer will find numerous opportunities of refreshment in all parts of the wood (comp. p. 14).

Until recently the *Pré Catelan*, where the Concerts Musard now take place, was perhaps the nucleus of attraction for visitors to the Bois de Boulogne. It is now, however, deserted for the **Chalet des Îles* already mentioned, a resort of a similar description, (admission 1 fr.), where music, an open air théâtre, games of all descriptions, a reading-room, etc. allure vast numbers of pleasure seekers. On summer evenings by gaslight the chalet presents a scene of the gayest description. As the number of ferryboats is limited, visitors should secure a ticket for the return transit immediately on crossing; if this precaution be neglected, a longer detention on the island than anticipated will be the probable result.

The outlet of the lakes at the *Carrefour du Bout du Lac* (at the E. end of the Lac Inférieur) forms two artificial brooklets, one of which leads to the *Pavillon Armenonville*, whilst the other, the '*Rivière de Neuilly*', is skirted by pleasant shady paths leading to the **Cascade* near the Carrefour de Longchamp, an artificial waterfall of considerable height, which is precipitated from a grotto. The height above the cascade affords a fine view of the valley of the Seine; to the l. on the opposite bank lies St. Cloud; opposite the spectator is the *Hippodrome de Longchamp*, where races take place in spring; farther distant, in a straight direction, are seen the remains of the former *Abbey of Longchamp* and the village of Suresnes; to the r., at some distance rises Fort Valérien (p. 98). Near the cascade is a good *Café*.

The traveller may prefer first to proceed from the lakes farther towards the S.W., and then reach the cascade by following the bank of the Seine. He may then return towards the N. by the *Mare de St. James* and the Jardin d'Acclimatation (p. 98).

Ranelagh and *Madrid*, two well known places of popular resort, are also within the precincts of the Bois de Boulogne. *La Muette*, *St. James*, *Passy*, *Auteuil*, etc., all in the environs of the Bois the Boulogne, abound with villas and summer residences of every variety.

The *Chemin de fer d'Auteuil* and the *Chemin de fer Américain* (p. 27) both convey passengers to the Bois de Boulogne, as well as innumerable omnibuses some of which pass through the *Barrière de l'Étoile*, and others through the *Barrière de Passy*. The stranger may either avail himself of one of these conveyances, and having reached his destination visit the park on foot, or may prefer to engage a fiacre or voiture de remise by the hour which he may quit and re-enter at pleasure.

A drive of two hours suffices for a hurried glimpse at the principal points of attraction; if however, the weather be propitious, a whole day may be spent very pleasantly in thoroughly exploring

the Bois de Boulogne, in which case the annexed plan will be found a useful companion.

Adjacent to the Avenue Uhrich to the l., is the *Hippodrome*, partly burned down in 1871, a circus in which equestrian performances take place times a week in summer. Adm. 1—3 fr.

The **Fortifications** of the city skirt the Bois de Boulogne on the E. side. In consequence of a decree of 1840, Paris was fortified and encircled with ramparts, a work which was completed within three years at an expense of 140 million francs (5,600,000 l.). The entire length of the *enceinte* is upwards of 21 M., and consists of 94 different bastions. The ramparts, which average 30 ft. in height, are environed by a ditch, 18 ft. in depth, and a glacis, or belt of wood, which was cut down in 1870; previously to the Prussian siege. The approaches to the city are commanded by 17 *Forts detachés*, the principal of which is *Mont Valérien*; most of these were entirely destroyed in 1870—71.

That part of the Bois de Boulogne which skirts the Boulevard de Maillot, and lies between the Porte des Sablons and the Porte de Madrid, is termed the *Jardin d'Acclimatation* (omnibus C, Louvre-Courbevoie, will convey the visitor, who should alight at the bridge near the entrance), formerly one of the most attractive spots in the environs of Paris. Several desperate conflicts took place here and in the vicinity between the Versailles troops and the insurgents in April and May, 1871. Many of the animals were killed, and the garden was converted into a dreary wilderness. The faithful concierge, a discharged soldier, and his wife remained at their post while these fearful scenes were being enacted, but the former was killed by a federal bullet when venturing forth in quest of provisions. In July, 1871, the garden was 'réouvert au public, bien qu'il soit encore dans l'état où l'ont laissé les derniers événements'. The work of restoration is progressing slowly.

Various experiments are made here with a view to acclimatise foreign plants, animals, and birds. Seeds, eggs, and the young of different animals may be purchased at moderate prices at the manager's office, to the r. at the entrance near the Porte des Sablons. The garden is accessible the whole day to carriages, riders, and foot-passengers (admission 1 fr., carr. 3 fr.). The principal entrance is on the E. side, near the Porté des Sablons; a second is at Neuilly, near the Porte de Madrid. The grounds are beautifully laid out, and furnished with tastefully constructed cages, hothouses, and pavillons for the four-footed inmates. The stream which traverses the garden, with its picturesque miniature islands and rustic bridges, serves for the culture of aquatic plants.

To the r. of the chief entrance, facing the S., are the receptacles for animals from warmer climates; then in the main avenue, to the r., the visitor will perceive the *Silkworm Nursery*, where

various species are reared, and fed on suitable plants which are grown in the vicinity for the purpose. Farther on is the *Aviary*, divided into 21 different compartments, and the *Poultry Enclosure* with its 31 compartments. A large building at the extremity of the garden contains the *Stables*, a restaurant, and a room for the exhibition of articles connected with the object of the garden. Returning from the stables to the principal entrance by the main avenue, the visitor should now inspect the **Aquarium*, consisting of 10 glass reservoirs filled with sea-water and 4 with fresh, which is constantly renewed by means of pumps. An admirable opportunity is here afforded for observing the habits of the finny tribe. The same building contains a receptacle for the artificial breeding of fish. To the S., by the chief entrance, is situated the beautiful *Hot-house*, where there is a reading-room and a restaurant. Adjacent are several smaller hothouses containing an extensive collection of plants. — Two of the principal managers of the *Jardin d'Acclimatation* are Englishmen.

The *Jardin* will, however, it is feared, soon be closed, as the city is at present unable to pay the 50,000 fr. annually necessary for its maintenance.

10. Hôtel de Ville.

*Rue de Rivoli. Boulevard de Sébastopol. Tour St. Jacques.
Place du Châtelet. Fontaine St. Michel.*

The *Hôtel de Ville*, or town-hall of Paris (ruins not accessible) was entirely destroyed by fire on May 24th, 1871. No edifice in Paris was so interesting, architecturally and historically, none has passed through such varied vicissitudes, and none has been overtaken with such utter ruin as this noble pile. The loss to Paris is irreparable, the value of the property destroyed, including the library of 100,000 vols. and numerous important public documents, incalculable. The construction of this once magnificent edifice was commenced in 1533, but was suspended until the reign of Henry IV., when it was completed by the Italian architect *Domenico di Cortona* in 1628, in the Renaissance style, with columns chiefly of the Corinthian order.

As the original structure afforded too limited accommodation for the principal civic dignitary of Paris (now '*Préfet de la Seine*'; previously to 1789, '*Prévôt des Marchands*') and his staff of officials, it received such extensive additions in 1837—41, that its dimensions were increased fourfold. Notwithstanding its vast size, it was again deemed necessary in 1857 to make further provision for the offices of the *Préfecture* by erecting two buildings opposite the principal façade, on the other side of the palace.

The edifice, which is in the form of a rectangle, 300 ft. long, 250 ft. broad, and furnished with three courts, stands in an open

situation. The niches contained statues of celebrated Parisians of all ages, down to Bailly, mayor of Paris at the outbreak of the first revolution, and Lafayette, commandant of the National Guard in 1830. Over the principal entrance was placed an equestrian figure of Henry IV. in relief. Several of these statues have escaped destruction, but they were all more or less seriously injured. The first court was adorned with a bronze statue of Louis XIV., attired as a Roman, and wearing a wig, by *Coyzevox*, and was furnished with marble tablets bearing inscriptions in commemoration of the achievements of the great monarch.

The reception and ball-rooms on the first floor were fitted up in a style so gorgeous as entirely to eclipse the splendour of the most sumptuous imperial palaces, and the ceilings of several of the apartments were painted by the eminent artists *Ingres*, *Delacroix*, *Lehmann*, etc. The splendour-loving metropolis had in fact done its utmost to enable its chief dignitary, the *Préfet de la Seine*, to perform his functions with becoming magnificence. The kitchens of the *souterrain* were so extensive that a repast for 1000 persons could without difficulty be prepared, as was the case on July 14th, 1856, when the Emperor Napoleon III. and his empress were entertained on the occasion of the baptism of the imperial prince. The different offices in the *Hôtel de Ville* were occupied by upwards of 500 officials. The prefect is the superior officer of the twenty *maires* of Paris, each of whom presides over one of the twenty *arrondissements*, and of the two *sous-préfets* of St. Denis and Sceaux, which together with the city itself constitute the Department of the Seine.

The *Hôtel de Ville* has played a conspicuous part in the different revolutions, having been the usual rallying place for the democratic party. On July 14th, 1789, the conquerors of the Bastille were conducted in triumph into the great hall. Three days later Louis XVI. was conveyed to the same apartment from Versailles, accompanied by dense masses of the populace, whose excitement was somewhat allayed when the king presented himself at the window with a tri-coloured cockade with which he was furnished by the maire Bailly. Here the *Commune*, the tool employed by Robespierre against the Convention, was holding one of its meetings, July 27th, 1794 (9th Thermidor), when Barras with five battalions effected his entrance by force in the name of the Convention, and Robespierre, to escape apprehension, attempted to destroy himself, but only succeeded in shattering his jaw. Here too was celebrated the union of the July kingdom with the bourgeoisie, when Louis Philippe presented himself at one of the windows, about the beginning of August, 1830, and in view of the populace was embraced by Lafayette. From the steps of the *Hôtel de Ville*, Feb. 24th, 1848, Louis Blanc proclaimed the establishment of the republic.

From Sept. 4th, 1870, to Feb. 28th, 1871, the Hôtel de Ville was the seat of the 'gouvernement de la défense nationale', and from March 19th to May 22nd, 1871, that of the Communist usurpers and their pretended 'comité du salut public'. In consequence of the secret resolution passed by the ringleaders of these miscreants on May 20th (comp. p. 82), heaps of combustibles soaked with petroleum, as well as barrels of gunpowder, were placed in various parts of the building. At the same time the insurgents had strongly barricaded every approach to the building, which from the first had been the great centre of their sphere of action, and where they had accumulated every possible means of defence. On the morning of May 24th a fearful struggle commenced in the Place de l'Hôtel de Ville, and was protracted without intermission until the following morning. As the insurgents were gradually driven back they gave vent to their rage and despair by setting on fire many of the surrounding buildings and murdering the inhabitants, and two of their number specially charged with the task by the commandant Pindy ignited the combustibles in the Hôtel de Ville, while about 600 of the misguided wretches were still within its precincts. The troops, now masters of the entire neighbourhood, directed an incessant fire against the devoted building and its unhappy occupants. Not one of the latter was suffered to escape; no quarter was given to those who issued from the blazing pile, while those who remained within its walls met with a still more appalling fate. The wild and distorted aspect of the ruin is accounted for by the fearful explosion of gunpowder which took place in it during the conflagration.

Napoleon III. materially enhanced the external appearance of the edifice by causing the entire removal of the numerous squalid lanes and alleys by which it was formerly surrounded, and which have been so well depicted by the masterly pen of Eugène Sue. The demolition of these unwholesome purlieus has made way for the continuation of the broad and handsome *Rue de Rivoli*, the construction of which between the Place du Palais Royal and the Place de l'Hôtel de Ville alone necessitated the removal of upwards of 300 houses. Another improvement of the late régime was the erection in 1854 of the extensive *Caserne Napoléon*, capable of accommodating 2500 men, situated in the rear of the Hôtel de Ville and connected with it by means of subterranean passages. Adjacent to it, on the quay, is situated a second commodious barrack for cavalry and artillery, erected in 1857. These precautionary measures were intended to prevent the recurrence of the rebellious scenes so frequently witnessed by the Hôtel de Ville, but the terrible events of May 24th, 1871, prove how signally they have failed in their effect.

In the *Place de l'Hôtel de Ville*, formerly termed *Place de*

Grève (i. e. of the *bank of the river*), many a dark tragedy has also been enacted. During a long series of years the stake and the scaffold here exercised their dismal sway. In 1572, after the massacre of St. Bartholomew, Catharine de Medicis here doomed the Huguenot chiefs Briquemont and Cavagnes to perish ignominiously by the gallows; in 1574 she ordered the Comte Montgomery, captain of the Scottish guard, to be tortured and executed for having at a tournament accidentally caused the death of her husband Henri II. From that period until July, 1789, the Place de Grève witnessed the execution of numerous victims of a despotic government, as well as criminals. Here, too, after the capture of the Bastille by the populace, Foulon, general controller of the finances, and his son-in-law Bertier were hanged on lamp-posts, the first victims of the revolution.

The *Guillotine*, an instrument for the decapitation of criminals recommended by the physician Guillotin to the Convention, was first employed in the Place de Grève, whence it was soon removed to the Place de la Concorde (p. 86). From 1795 till after the July revolution the Place again became the usual place of execution; during that period, however, these revolting scenes were rarely enacted.

A few paces to the W. of the Hôtel de Ville the Rue de Rivoli is intersected by the **Boulevard de Sébastopol**, one of the magnificent streets constructed under Napoleon III. by M. Haussmann, Préfet de la Seine.

In the small public garden (where great numbers of the victims of the Revolution of 1871 were interred) which lies at the intersection of these streets rises the detached ***Tour St. Jacques de la Boucherie**, a handsome square Gothic tower, 175 ft. in height, erected in 1508—22, now the sole remnant of a church which was taken down in 1789 and sold as national property. The view from the summit (adm. 10 c.) is unquestionably the finest in Paris, as the tower occupies a very central position; in the immediate vicinity flows the Seine with its numerous bridges, at the spectator's feet lie the new buildings of the Rue de Rivoli and Boulevard de Sébastopol, the Hôtel de Ville, etc. The purchase and restoration of the tower have cost the city nearly a million francs (40,000 l.). — In the hall on the ground-floor is a statue of the philosopher *Pascal*.

Farther to the N. the Boulevard de Sébastopol intersects the great Boulevards (p. 42) between the Porte St. Martin and the Porte St. Denis, and its continuation thence to the Strasbourg station is termed Boulevard de Strasbourg. — Towards the S. of the Tour de St. Jacques is situated the **Place du Châtelet**, which is open on the side towards the Seine. In 1807 Napoleon I. caused a fountain to be erected here as a *Monument* in commemoration of his victories. Beneath are four figures representing Fidelity,

Vigilance, Justice, and Power; a brazen palm in the centre is inscribed with names of battles; at the summit is a statue of Victory, with raised hands, as if in the act of conferring wreaths of laurel. The whole is a work of Bosio. The monument originally stood farther from the Seine, but was removed *entire* to its present position on the construction of the Boulevard de Sébastopol.

To the r. and l. of the Place du Châtelet are situated the *Théâtre Lyrique* (burned down in May, 1871) and the *Théâtre du Châtelet* respectively (comp. p. 32).

The *Pont au Change*, of equal breadth with the Boulevard itself, here crosses an arm of the Seine to the *Cité* island, and is prolonged by the street passing between the *Palais de Justice* (see below) and the *Tribunal du Commerce* (street to the l. to Notre Dame, see p. 113), beyond which the *Pont St. Michel* crosses to the Place of that name, decorated with the *Fontaine St. Michel*, an imposing structure, but in somewhat questionable taste. In the centre is represented St. Michael's victory over Satan, modelled by *Duret*, emblematical of Louis Napoleon's victory over the revolution; at the top, female figures emblematical of the four cardinal virtues of a monarch. The inscription is as follows: '*Fondé sous le règne de Napoléon III., Empereur des Français, ce monument a été élevé par la ville de Paris en 1860.*' — Beyond the fountain the *Boulevard St. Michel* leads to the *Jardin du Luxembourg* (p. 147) and the *Carrefour de l'Observatoire* (p. 147).

11. Palais de Justice.

Sainte Chapelle. Conciergerie. Préfecture de Police. Place Dauphine. Pont Neuf. Morgue.

The W. half of the island in the Seine termed *La Cité*, at the W. extremity of which the *Pont Neuf* is situated, is occupied by an almost unbroken mass of buildings, consisting of the *Palais de Justice* in the centre, the *Conciergerie* on the Quai de l'Horloge to the N., and the *Préfecture de Police* on the Quai des Orfèvres to the S. The island was in ancient times the residence of the French monarchs, until their royal mansion was ceded by Henri II. (d. 1559) to the parliament, at that period the supreme tribunal of the kingdom.

The original edifice suffered so much by fire in 1618, and again in 1776, that nothing of it now remains except the towers: *La Tour de l'Horloge*, *La Tour du Grand César*, *La Tour de Montgomery*, all on the N. side, and beyond them the pinnaced *Tour d'Argent*. The first of these towers, situated at the N.E. corner of the Palais, contiguous to the *Pont au Change*, with the large clock adorned with two figures representing Justice and Piety, was carefully restored and decorated in 1852.

The entire *Palais de Justice* underwent extensive alterations between 1839 and 1871, the numerous dark passages and nooks

which disfigured the interior having been removed. The new buildings on the W. side were completed in 1869, and the fitting up of the interior was progressing rapidly when war was declared by the French against Prussia in 1870. The wanton destruction of the greater part of this imposing pile on May 22nd, 1871, forms another of the hideous list of crimes of which the Commune was guilty. Several of the courts were entirely destroyed, others more or less injured, but the work of restoration progresses rapidly, and the business of the different tribunals is still, although under difficulties, transacted within the building.

The different courts of justice, the *Cour de Cassation* (entirely destroyed in 1871), the *Cour d'Appel*, the *Assises*, the *Tribunal de Première Instance*, and the *Tribunal de Police Municipale*, hold their sessions here from 11 till 3 o'clock, and may be visited by those who desire to witness the proceedings of a French tribunal. A guide (1 fr.) will prove of essential service. In the *Chambre Correctionnelle* very amusing scenes sometimes occur, and the pleading is often admirable; the stranger, however, who is well acquainted with the French language, should visit one of the courts in which a civil suit is being tried, and where he will hear some of the most eminent advocates plead. The eloquence of the French *Barreau* is held in high repute.

Several of the courts (*Chambres*) are entered from a handsome and lofty hall (now more than half destroyed), supported by pillars, 230 ft. long and 90 ft. broad, termed the *Salle des Pas Perdus*. Judges and advocates in their black robes, as well as clients, are usually seen pacing up and down in this hall. Around it sit the public writers, whose office is to render assistance with their pens to inexperienced litigants. This busy scene is the sole point of interest in the Palais de Justice for those who do not desire to visit the courts themselves.

The monument on the r. side of the hall was erected by Louis XVIII. in 1821 to the memory of the minister *Malesherbes* (beheaded in 1794), the defender of Louis XVI. before the revolutionary tribunal, as the relief beneath, by *Cortot*, indicates; the statue is by *Bosio*; on the sides are figures emblematic of France and Fidelity, with the inscription: *Strenue semper fidelis regi suo, in solio veritatem, praesidium in carcere attulit*. (Ever strenuously faithful to his king, he served him with truth on the throne and assistance in prison).

Under the Communist regime in 1871 the infamous Raoul Rigault, the 'procureur' of the Commune, established himself with his accomplice Gaston Dacosta, at first in the Cour de Cassation, and afterwards in the Salle des Appels Correctionnels, where the guards of Paris and the 'sergents de ville' arrested by order of the 'comité central' on March 18th were condemned to death by a mock tribunal. On the morning of May 22nd

Rigault ordered petroleum to be poured out in different parts of the palace and set on fire. Owing to these preparations the fire spread with fearful rapidity, and before the close of the day the greater part of the palace was reduced to a heap of ruins.

In the S. court of the Palais de Justice rises the *Sainte Chapelle*, the ancient palace-chapel, erected in 1245—48 by Pierre de Montereau for the reception of the sacred relics (fragments of the crown of thorns, the true cross, and the garment of the Saviour, and the head of the spear with which his side was pierced), which are said to have been purchased by St. Louis from Jean de Brienne, king of Jerusalem, and his son-in-law Baldwin, emperor of Byzantium, for the sum of 2 million francs. The chapel, a perfect gem of its kind, and the most beautiful Gothic edifice in Paris, fortunately escaped destruction in 1871, although almost entirely surrounded by a blazing mass of buildings. The height, including the modern spire which replaces one burned down in 1630, is about 150 ft., length 130 ft., breadth 42 ft. The interior consists of two chapels, the upper and the lower, the former having been destined for the accommodation of the court, the latter for the attendants.

The lower chapel, consisting of a nave with aisles, supported by clustered columns and richly decorated, has recently been restored. The elegant windows of the upper chapel, 48 ft. in height and 14 ft. in width, with their beautiful tracery and finely coloured old stained glass, contain allegorical scenes from the life of St. Louis, coeval with the foundation. The handsome altar (recently restored) is also worthy of notice. From 1793 until the recent restoration it served as a receptacle for the documents of the lawyers of the Palais de Justice. In the lower chapel the poet *Boileau* (d. 1711) is interred. The *Sainte Chapelle* is, strictly speaking, only accessible to those who are furnished with a written permission from the *Ministre des Beaux Arts*; admission may, however, generally be obtained by applying to the porter (1 fr.).

The *Conciergerie*, the gloomy walls and ancient towers of which overlook the Seine on the N. side, is the oldest of this mass of buildings, and serves as a prison for those who are about to undergo an examination. It escaped almost without injury on May 22nd, 1871, while the adjoining Palais de Justice and Préfecture were almost entirely destroyed. Most of the political prisoners mentioned at p. 86 were confined here before they were conducted to the guillotine. The chamber once occupied by Marie Antoinette, who had been conveyed hither from the Temple, is now converted into the sacristy of the chapel. Three pictures by *Simon*, *Pajou*, and *Drolling*, represent some of the closing scenes of her life. A black marble tablet on the wall bears the following inscription, which is said to have been composed by Louis XVIII.

himself: '*D. O. M. Hoc in loco Maria Antonia Josepha Johanna Austriaca, Ludovici XVI vidua, conjuge trucidato, liberis ereptis, in carcerem confecta, per dies 76 aerumnis luctu et squalore adfecta, sed propria virtute innixa ut in solio, ita et in vinculis majorem fortuna se praebuilt. A scelestissimis denique hominibus capite damnata, morte jam imminente, aeternum pietatis, fortitudinis, omniumque virtutem monumentum hic scripsit, die 16. Octobris 1793. Restituto tandem regno, carcer in sacrarium conversus dicatus est, A. D. 1816, Ludovici XVIII regnantis anno XXII., Comite de Cazes a securitate publica Regis ministro, praefecto aedilibusque curantibus. Quisquis hic ades, adora, admirare, precare.*'

(In the name of the Almighty. In this place Marie Antoinette Josepha Johanna of Austria, widow of Louis XVI., after her husband had been slain and her children torn away from her, was cast into prison and tortured by misery, grief, and humiliation during 76 days; but, supported by her own virtue, as when on the throne, so even in prison she proved herself superior to fortune. Finally condemned to death by the most wicked men, her death being now at hand, she here wrote an everlasting monument of piety, fortitude, and all virtues, Oct. 16th, 1793. When the kingdom was at last re-established, this prison was converted into a sacristy, A. D. 1816, in the 22nd year of the reign of Louis XVIII., under the superintendence of Count de Cazes, minister of police, the prefect, and the sheriffs. Whoever thou be that art here present, revere, admire, pray).

The *Préfecture de Police* was established in 1800 in two buildings situated on the W. side of the Palais de Justice, termed the *Cour des Comptes* (erected in 1504, burned down in 1737, and subsequently rebuilt) and the *Hôtel des Premiers Présidents du Parlement* (erected in 1607). These buildings having become inadequate to the requirements of modern times, it was determined to transfer the *Préfecture* to a new edifice adjoining the Palais de Justice on the S. side, and facing the Quai des Orfèvres. This new *Préfecture* was completed in 1870, but the transference of the offices had not been effected when the Franco-Prussian war was declared. The old *préfecture* had been occupied by twenty-seven different prefects; the last usurpers of the office were the Communists Raoul Rigault and his successor Th. Ferré (a member of the '*comité du salut public*'). One of the most inhuman crimes of which the former of these was guilty was committed here on May 24th, 1871, the day of the burning of the *Préfecture* by his accomplice Ferré. On the morning of that day Rigault ordered 150 prisoners detained at the *Dépôt de la Préfecture* to be set at liberty. Their joy at their supposed release was of brief duration, for they were now required to aid in the defence of the barricades against the government troops. This they refused to do, and the insurgents at once began to fire on them. The survivors then retreated hastily to the prison which they had quitted, but found it in flames, and thus fell an easy prey to the savage wrath of their murderers.

From this point as a centre emanated all the threads which constituted the partly visible and partly invisible network of police authority which extended over the entire city. The prefect of the police had an annual sum of 13 million francs at his command, for the maintenance of 300 officials, 7000 commissaries, inspectors, and sergeants de ville, 3000 men of the Garde municipale, and 800 sapeurs-pompiers or fire-men. By this efficient staff the public security, as well as the public health, were admirably provided for. Paris, the once notorious *Lutetia* (muddy city), became one of the cleanest towns in the world, and, notwithstanding the 60,000 malefactors which it was computed to harbour, afforded greater security to its inhabitants than the quietest provincial town.

Under the present Republican régime, this admirably organised police system continues to exist, although with some modifications. The buildings of the préfecture, however, the old, as well as the new above mentioned, were destroyed on May 24th, 1871; the former entirely, being partially constructed of wood, the latter in the interior only. On May 23rd, Ferré, the last soldisant prefect, ordered the walls and furniture of these extensive structures to be saturated with petroleum, and caused the concierge to be imprisoned for refusing to aid in this criminal proceeding. On the same evening this ruffian and twenty-nine of his associates celebrated a banquet within the buildings, to which they set fire in eleven different places after the termination of their midnight orgies. The concierge fortunately effected his escape, and succeeded in rescuing a number of valuable documents from the flames, but all efforts to extinguish the conflagration were fruitless.

On the W. side of the Palais is situated the triangular **Place Dauphine**, constructed under Henry IV., with brick houses coeval with those of the Place des Vosges (p. 40), and formerly the residence of the parliamentary advocates and officials. In the centre of the Place, which was much damaged in May, 1871, stands *Desaix's Monument*, a fountain surmounted by a bust of the general, who is crowned with laurel by a figure emblematic of France: two figures of Victory record the names of the battles fought by the hero. The inscriptions are as follows:

'Allez dire au premier consul que je meurs avec le regret de n'avoir pas assez fait pour la postérité'. — Landau, Kehl, Weissenbourg, Malte, Chebreis, Embabé, les Pyramides, Sediman, Samanhout, Kane, Thèbes, Marengo furent les témoins de ses talents et de son courage. Les ennemis l'appelaient le Juste; ses soldats, comme ceux de Bayard, sans peur et sans reproche; il vécut, il mourut pour sa patrie. L. Ch. Ant. Desaix, né à Ayot, département du Puy-de-Dôme, le 17 août 1758; mort à Marengo le 25 prairial an VIII de la république (14 juin 1800). Ce monument lui

fut élevé par des amis de sa gloire et de sa vertu, sous le consulat de Bonaparte, l'an X de la république.'

The W. issue opens on the **Pont Neuf*, a bridge across both arms of the Seine, 350 yds. in length, on which is situated the equestrian *Statue of Henry IV.*, erected to replace one which had stood here from 1635 to 1791, when it was melted down and converted into pieces of ordnance. By way of retaliation Louis XVIII. condemned the statue of Napoleon from the Vendôme column and that of Desaix from the Place des Victoires to a similar fate. The inscription in front is to the following effect:

'Henrici Magni, paterno in populum animo notissimi principis, sacram effigiem, civiles inter tumultus, Gallia indignante, dejectam, post optatum Ludovici XVIII reditum ex omnibus ordinibus cives aere collato restituerunt. Nec non et elogium cum effigie simul abolitum lapidi rursus inscribi curaverunt. D. D. die 25 mensis Aug. 1818.'

(After the longed-for return of Louis XVIII., the citizens of all ranks, having made contributions, restored the sacred image of Henry the Great, (a prince distinguished for his paternal feelings towards his people), which to the indignation of France had been thrown down during the Civil war. They moreover caused the inscription which had been destroyed with the statue to be again inscribed on the monument. Aug. 25th, 1818.)

The following is the original inscription to which allusion is made in the above:

'Enrico IV., Galliarum imperatori Navar. R. Ludovicus XIII. filius ejus, opus inchoatum et intermissum, pro dignitate pietatis et imperii plenius et amplius absolvit. Emin. D. C. Richelius commune votum populi promovit. Super illustr. viri de Buillon, Boutillier, aerarii, faciendum curaverunt 1635.'

(To Henry IV., king of France and Navarre, Louis XIII. his son, as a worthy memorial of his filial love and of his reign, completed this monument in a better and superior style, after it had been commenced and interrupted. His Eminence Cardinal Richelieu gratified the universal wish of the people. The counsellors of the treasury, de Buillon and Boutillier, superintended the work. 1635).

At the sides are two reliefs in bronze: Henry IV. causing bread to be distributed among the citizens of Paris, who had sought protection of him during the siege, and his halt at Notre Dame, where he causes peace to be proclaimed to the inhabitants by the Archbishop of Paris.

The stair adjoining the monument descends to a good swimming-bath in the Seine (p. 22).

On the opposite side, Quai de Conti 5, is a gilded inscription to this effect: *'Souvenir historique. L'empereur Napoléon Bonaparte, officier d'artillerie sortant, en 1781, de l'école de Brienne, demeurait au cinquième étage de cette maison.'*

In the 16th cent. Tabarin, a celebrated satirical poet of the day, was in the habit of reciting his verses on this bridge, in consequence of which circumstance popular rhymes are to this day termed '*pont-neufs*'. — At the extremity of the island,

opposite the Pont Neuf and in the rear of Notre Dame, is situated

La Morgue (open daily except Sundays, 8—6 o'clock), recently rebuilt, where corpses of unknown persons who have met their death in the river or otherwise are exposed to view during three days. The bodies are placed on marble slabs, kept cool by a stream of water; their clothing is suspended above them. If not recognised within the prescribed period, they are removed and buried at the public expense. On an average 240 male and 50 female corpses are thus annually exposed. This painful spectacle daily attracts numerous visitors, especially of the lower classes.

Notre-Dame, also situated in the *Cité* island, see p. 113.

12. Bibliothèque Nationale.

Place Louvs. Fontaine Molière.

This magnificent collection is open daily, 10—4 o'clock, except on Sundays, holidays, and a fortnight at Easter, to those who desire to study in the reading-rooms. Ordinary visitors are not admitted, except to the collection of medals (p. 110). The old building in which the library is preserved is undergoing a gradual restoration and extension.

The entrance is in the Rue Richelieu 58, adjoining the small **Place Louvois**, in which the Grand-Opera formerly stood. After the assassination of the *Duc de Berry* by *Louvel*, which occurred here Feb. 13th, 1820, as the audience was quitting the opera. the building was demolished, and the construction of a '*chapelle expiatoire*' commenced on the site. This was still unfinished when the events of 1830 occurred, after which a *Fountain* from designs by *Visconti* was erected on the spot; the four supporting figures represent the four principal rivers of France, the Seine, the Loire, the Saone, and the Garonne. In 1859 the Place was furnished with trees and converted into a square.

The Library, once *Bibliothèque du Roi* or *Royale*, in 1792 and 1848 *Nationale*, under Napoleon I. and Napoleon III. *Impériale*, and since 1870 again *Bibliothèque Nationale*, is probably the most extensive in the world. The vast building which contains it occupies a considerable portion of four streets, in front the Rue Richelieu, in the rear the Rue Vivienne, N. the Rue Colbert, and S. the Rue Neuve des Petits Champs.

Part of the building, which is a gloomy and unsuitable receptacle for so noble a collection, was once the palace of Cardinal *Mazarin* (d. 1661), the all-powerful minister of Louis XIII. and Louis XIV.

A staircase to the r. in the court ascends to the library.

The number of books (3,000,000) and MSS. (150,000) is so immense, that the book-cases containing them would, if placed in a continuous line, extend to a distance of upwards of 16 M. Most of the books are copies of the rarest and choicest editions, and are carefully bound. The *Geographical Collection* contains about 300,000 maps, plans, etc.; the topography of Paris alone occupies 56 large folios. The *Collection of Engravings*, to the r. on the ground-floor, consists of 8000 vols. and upwards of 1,300,000 plates. The present edifice has been found totally inadequate for so vast a collection, and is now undergoing extensive alterations.

According to the organisation of Aug. 23rd, 1858, the library contains four different departments: 1. Département des Livres Imprimés, Cartes et Collections Géographiques; 2. Département des Manuscrits; 3. Département des Médailles et Antiques; 4. Département des Estampes. Since 1853 upwards of 50,000 fr. have been annually expended in the formation of catalogues alone. Eleven vols. of the new catalogue are completed, nine of them containing a list of works on the history of France, and two containing medical works.

Foreign savants receive every possible attention from the librarians. Those who desire to consult a book or MS. must address an application, coupled with a recommendation from their ambassador, to M. l'Administrateur Général, Directeur de la Bibliothèque Nationale, 8 Rue Neuve des Petits Champs. The permit when obtained must be shown at the office of the entrance-hall, where the applicant gives the official a slip of paper with the name of the work required, and also bearing his name and address. He then waits until the book is brought by an attendant. Every department contains *Salles de Travail*, accessible to persons provided with cards of admission.

There is also a *Salle Publique de Lecture* (entrance Rue Colbert 3) in the Département des Livres Imprimés, to which all persons above the age of 16 have free access from 10 to 4 o'clock, also on Sundays.

The *Cabinet des Médailles et Antiques* is open to the public on Tuesdays and Fridays from 10 to 3 o'clock (entrance in the Rue Richelieu, the door beyond the fire-engine station when approached from the Boulevarts, the first when approached from the Palais Royal; visitors ring). It contains a valuable collection of *Coins*, *Medals* (200,000), and *Antiques*, interesting Greek, Roman, and Egyptian curiosities, Babylonian cylindrical blocks of marble inscribed with cuneiform characters, probably employed as amulets, a vast number of seals, cameos, ornaments, vases, richly decorated weapons, etc. The arrangement of the collection is still incomplete. In the walls of the entrance-hall and staircase Roman inscriptions are inserted. To the l. is the principal

saloon, near the middle of which is a glass cabinet containing the *Apotheosis of Augustus*, the gem of the entire collection and the largest cameo in the world, the sardonyx being nearly 1 ft. in diameter; among the fifteen different figures are Augustus, Æneas, Julius Cæsar, Drusus, Tiberius, Livia, Agrippina, etc. It was formerly preserved in the treasury of the Sainte Chapelle (p. 105), and was erroneously believed to represent a triumphal procession of Joseph in Egypt. A smaller cameo represents Germanicus borne off by an eagle (*Apotheosis of Germanicus*). For full particulars the visitor should consult the *Catalogue général et raisonné des pierres gravées* (not, however, including the medals) *de la Bibliothèque Nationale*, which may be purchased in the room for 3½ fr.

In a glass cabinet are preserved some interesting relics from the tomb of king Childeric (d. 481) in the church of St. Brice at Tournai in Belgium, which was discovered and opened in 1655. A number of small silver images are also preserved here, together with 70 other relics, discovered at Berthouville, in the department of the Eure, dating from the period of the first Roman emperors, and believed to have appertained to the treasury of the temple of Mercury at Canetum.

The agate cup of the Ptolemies, formerly in the treasury of St. Denis, with carved representations of the mysteries of Ceres and Bacchus. Vases of embossed silver. A Roman golden dish, on the margin the family of the Antonines. A golden sacrificial cup, discovered in 1744 near Rennes in Bretagne, representing the drinking contest of Bacchus and Hercules, on the margin 16 golden medallions of emperors and empresses. A vase of the 15th cent. with an inlaid cross. A small bust of Achilles.

A silver disc, 26 inches in diameter, erroneously termed the '*Bouclier de Scipion*'; the reliefs represent the abduction of Briseïs by the messengers of Agamemnon. This relic was discovered in the Rhone near Avignon in 1658. The so-called '*Bouclier d'Annibal*' is undoubtedly a modern imitation.

The '*Monument Babylonien*', an oval meteorite engraved with cuneiform and other characters, was found near Bagdad.

Opposite to the principal saloon is the *Salle du Duc de Luynes*, exclusively devoted to objects presented to the library by the duke, a most zealous promoter of antiquarian research. It contains a number of interesting ancient coins.

At the upper end of the *Rue Richelieu* which extends between the Boulevard des Italiens and the Rue de Rivoli, a distance of about ¾ M., at the corner of the street, is situated the **Fontaine Molière**, erected to the memory of the celebrated dramatist Molière, who died in 1673 in the house opposite (No. 34). The monument, which was placed here in 1844 at an expense of 168,000 fr., is in the Renaissance style, from designs by Visconti.

Molière is represented in a sitting posture, in an attitude of meditation; below are two figures emblematic of the humorous and serious character of his plays, furnished with scrolls on which the names of all Molière's works are inscribed in chronological order. Inscription: *A Molière né à Paris 15 Janvier 1622 et mort à Paris 17 Février 1673. Souscription Nationale.*

13. Conservatoire des Arts et Métiers.

This establishment is situated in the Rue St. Martin, No. 292, in the vicinity of the Porte St. Martin, facing the new Square des Arts et Métiers. Admission on Sund. and Thursd., 10—4 o'clock; gratis; on Mond., Tuesd., Frid., and Sat., 1 fr. A copious and instructive catalogue may be purchased for 1½ fr.

The **Conservatoire des Arts et Métiers*, the Polytechnic of Paris, is probably the most extensive collection of the kind in Europe. The edifice which contains it once belonged to the wealthy Benedictine Abbey of *St. Martin des Champs*, secularised in 1789. A portal erected in 1848—50 bears an inscription, on the side next to the court, which records that the abbey was founded in 1060, that the establishment of the 'conservatoire' was decreed by the Convention in 1794, and that the collections were commenced in this edifice in 1798.

The lectures, which are public, embrace geometry, mechanics, chemistry, physical science, the arts of spinning, weaving, dyeing, and printing, natural history as connected with commerce, the laws relating to commerce, etc.

The collections are divided into 24 sections, the various objects being arranged as far as possible in their appropriate order. The stone stair in the court ascends to the principal entrance.

Ground Floor. *N. Wing* (l. of the entrance): French and foreign weights and measures, most of them genuine specimens obtained by the French government in exchange for similar objects; geometry and surveying; watch-manufacture. — *S. Wing*: Metallurgy, mining, smelting; spinning, weaving, dyeing, printing in colours; agriculture, implements, grain, models of fruits and vegetables, cattle and horse breeding, etc. — Traversing the saloon in which fruit is exhibited, the visitor reaches what was formerly the *Chapel*, now containing numerous machines of various kinds, which are set in motion by steam on Sundays and Thursdays.

First Floor. *In the centre*: Carriages, railways, steam-boats. — *N. Wing*: Hydraulic machines, wind and water mills; artisans' tools and workshops; geometry; glass and pottery manufacture (fayence, porcelain, enamel); chemicals, printing, lithography, engraving; paper-making; heating and lighting apparatus, acoustics, optics. — *S. Wing*: Steam engines; smaller machines;

sugar-refining, brick-making, etc.; scientific instruments, electric telegraphs; astronomical instruments; gas-apparatus, etc.

What was once the *Refectory* of the ancient abbey, a beautiful Gothic structure erected about the middle of the 13th cent. by Montereau, the architect of the *Sainte Chapelle* (p. 105), has recently been judiciously fitted up as a *Library* (20,000 vols.). The vaulted ceiling is supported by seven lofty and graceful columns, the capitals and bases of which are gilded. The library is accessible for students only, from 10 to 3 o'clock daily, except Monday, when it may be inspected by the public.

The *Square des Arts et Métiers*, in which the new *Théâtre de la Gaîté* is situated, is a pleasant garden opposite the *Conservatoire*, and bounded on the other side by the *Boulevard de Sébastopol*. In the centre of the Square rises a lofty column surmounted by a Victory (by Crauk), with a pedestal bearing the names of the Crimean battles.

The neighbouring church of *St. Nicolas des Champs* possesses a Gothic portal, but the interior contains nothing worthy of note. *St. Merri*, at the S. end of the street, see p. 116.

14. Churches on the Right Bank of the Seine.

Notre Dame, St. Germain l'Auxerrois, St. Merri, St. Eustache, St. Roch, Madeleine, Notre Dame de Lorette, St. Vincent de Paul, St. Jean Baptiste, St. Eugène.

With a few exceptions the ecclesiastical buildings of Paris are by no means worthy of the metropolis of a great kingdom, over which a long succession of 'most Christian' monarchs have reigned, and are far inferior to the churches in many other French and Belgian cities.

Of the 41 parish-churches of Paris, therefore, it will not be necessary to enumerate more than the following: 1. *Notre Dame*, 2. *St. Germain des Près*, 3. *St. Germain l'Auxerrois*, 4. *St. Merry*, all in the Gothic style; 5. *St. Etienne du Mont* and 6. *St. Eustache*, in the style of the Renaissance; 7. *St. Sulpice*, and 8. *St. Roch*, in the modern Romanesque style of the time of Louis XV.; 9. *Madeleine*, in the Grecian style, which was in vogue during the empire; 10. *Notre Dame de Lorette*, and 11. *St. Vincent de Paul*, in the latest Composite style; 12. *Ste. Clotilde*, 13. *St. Jean Baptiste*, and 14. *St. Eugène*, modern Gothic. Nos. 2, 5, 7, and 12 are situated on the l. bank of the Seine (p. 174). These churches are open the whole day; even when the principal entrance is closed, access may be obtained by a side-door.

**Notre Dame de Paris*, situated in the *Cité* island (p. 103), was commenced in the 12th, and completed in the 14th cent. The dimensions of this fine Gothic structure are as follows: length 416 ft., width at the transept 153 ft., height of vaulting 109 ft.

width of W. front 136 ft., height of towers 217 ft., height of new spire 298 ft. The interior consists of a nave and choir with four aisles and lateral chapels. The pillars of the nave support pointed arches, resting upon decorated capitals. The three magnificent rose-windows contain the sole remnant of the ancient stained glass of the cathedral, coeval with the foundation. — The exterior as well as interior of this celebrated cathedral of the archbishops are somewhat disappointing. The situation is unfavourable, and the sacred edifice itself has been sadly marred at different periods by 'embellishments', as well as by the storms of the Revolution, during which period it was converted into a 'Temple of Reason'. The disturbances of Feb. 15th, 1831, occasioned the total ruin of the *Archiepiscopal Palace* on the S. side of the church, in consequence of which that building has been entirely removed.

The most beautiful portion of the cathedral is the richly decorated W. *Façade* (restored subsequent to 1848), with its three portals, each of which forms a succession of receding arches, dating from the commencement of the 13th cent. The fine rose-window measures 36 ft. in diameter. The sculptures of the central portal represent the Last Judgment. The N. portal, by which the cathedral is usually entered, is dedicated to the Virgin, the S. portal to St. Anne, and each is decorated with appropriate sculpture. Above the doors are the statues of 28 French kings, from Chilbert I. to Philipp II. (*Galerie des Rois*), which originally dated from the 13th cent., were destroyed with the other sculptures in 1793, and have been lately restored. The interior is now perfectly simple. It was much disfigured by a gaudy blue ceiling with golden stars on the occasion of the baptism of the Imperial Prince. This, however, has since been removed. The chapels are now in process of being redecorated, but in somewhat questionable taste.

The *Nave*, which contains nothing particularly worthy of note, is separated by a screen from the *Choir*, which is at present undergoing a complete restoration.

Cards of admission (50 c.) to the choir and sacristy are procured from the verger at the entrance in the r. aisle (if he is absent, visitors ring). The recently constructed *Sacristy* or *Treasury*, contains magnificent pontifical robes, most of them of modern date, presented by Napoleon I., Louis XVIII. and Louis Philippe; monstrances and other ecclesiastical vessels, croziers, mitres, crosses, etc., many of them gorgeously decorated with precious stones. The lofty windows are filled with stained glass portraits of archbishops of Paris and scenes from their lives; among others the death of Archbishop *Affre* (p. 40). The bullet which caused his death, and a cast of his features are shown. Here, too, are preserved the portrait and robes of his successor Archbishop *Sibour*, who was stabbed Jan. 3rd, 1857, in St. Etienne du Mont in the pre-

sence of a vast concourse of worshippers by a priest named Verger.

Contiguous to the sacristy is situated the picturesque *Cour du Chapitre*, a 'joujou gothique', in the centre of which stands a small fountain in the form of a shrine, surmounted by eight seated figures of bishops.

In the 3rd Chapel a monument of Archbishop Affre by *Debay*, with his last words: 'Puisse mon sang être le dernier versé'.

The N. *Chapels of the Choir* contain two fine monuments; one to the memory of the archbishop, Cardinal *de Belloy* (d. 1806), a *group in marble, representing the aged prelate in his 99th year giving alms to a poor woman and child, executed by *De-seine*; the other to the memory of the archbishop *Juigné* (d. 1811).

The exterior of the wall which encloses the choir is decorated with 23 remarkable reliefs in stone, dating from the middle of the 14th century, representing scenes from the life of the Saviour, the figures painted.

The ascent to the **Tower* is on the N. W. side. A flight of 63 steps conducts the visitor to the office of the custodian (20 c.), whence 305 steps more will bring him to the platform of the tower; about half-way to the summit the great bell is usually shown (for which a trifling gratuity is expected). With the exception of the Tour St. Jacques, this is probably the finest point of view in Paris, as it commands a prospect of the course of the Seine with its numerous bridges. The environs of the church have moreover been rendered more attractive by the magnificent improvements of the late regime.

The long building on the bank of the river, on the S. W. side of the cathedral, is the *Hôtel Dieu*, the most ancient hospital in Paris, and probably the oldest in Europe, having been founded by Clovis II. in 660.

**St. Germain l'Auxerrois*, situated opposite the colonnade of the Louvre, on the E. side, once the church frequented by the royal family, belongs in its present form to the close of the 15th cent., when the purity of the Gothic style began to be lost in richness of decoration. The interior consists of a nave and a double row of aisles, surrounded by chapels. The remarkable lowness of the roof gives it a depressed character.

From the tower of this church once resounded the preconcerted signal for the massacre of St. Bartholomew. During the whole of that night of horror the bell unremittingly tolled its funeral peal.

On Feb. 14th, 1831, the anniversary of the murder of the Duc de Berry, a solemn mass was being here performed to his memory by the partizans of the Bourbons, when the populace forced their way into the sacred edifice, ejected the priests, and compelled the authorities to keep the church closed for a season.

It was subsequently employed as an office for the mayor of the 4th Arrondissement, but was restored to its sacred uses in 1838. The entire decoration of the interior is, therefore, of very recent origin.

The W. front of the church consists of a *Porch*, from which the church is entered by three portals. The panes of the porch is adorned with frescoes on a gold ground, by *Mottet*. The central fresco represents Christ on the Cross, surrounded by saints (among them the Maid of Orleans); those on each side of the latter represent the Sermon on the Mount, and the Mount of Olives; those over the lateral portals, Jesus in the Temple, and the Descent of the Holy Ghost.

Of the frescoes in the interior of the church, that which represents the Descent from the Cross, by *Guichard* (1845), in the S. transept, especially merits inspection. The pictures, however, are seen in an unfavourable light, owing to the sombre stained glass windows, which represent angels and saints, and are works of no great merit.

The **Basin* for sacred water in the S. transept, a group in marble designed by Madame de Lamartine and executed by *Jouffroy*, merits particular attention. It is surmounted by a beautifully sculptured group of three angels around a cross.

A chapel of the choir contains monuments in marble to the chancellor *Etienne d'Aligre* (d. 1635) and his son (d. 1674). The contiguous chapel contains a figure in marble of an angel praying.

The angel of the Last Judgment on the pediment in front is by *Marochetti*.

With a view to give uniformity to the aspect of the Louvre colonnade, the new *Mairie* of the first arrondissement has been erected in the same style as the church of St. Germain l'Auxerrois, on the opposite side of the Place. The tower between the two was built simply to fill up the vacant space, a stop-gap which is said to have cost 2 million francs!

St. Merri (at the S. extremity of the Rue St. Martin, near the Rue de Rivoli), founded in 1520, and completed in 1612, possesses a remarkably fine portal in the florid Gothic style. The modern frescoes in the interior, by *Lehmann*, *A. Duval*, *Chassériau* (d. 1856), and *Lépaulle*, are well worthy of notice. The adjoining convent was obstinately defended by insurgents against the troops of Louis Philippe, June 5th and 6th, 1832.

***St. Eustache**, at the S. extremity of the Rue Montmartre, with a nave and double row of aisles, is a strange mixture of degenerate Gothic and modern style. Its erection occupied altogether upwards of a century, 1532—1637; the W. portal, with its columns of the Ionic and Doric orders, was commenced in 1752, and has only recently been completed. The proportions of

the interior are graceful and lofty, and produce a good general effect.

The choir was struck by several projectiles during the bombardments of 1870—71, and seriously injured. Part of the edifice near the clock caught fire on one of these occasions, but the flames were speedily extinguished. The chapels (with the arms of their founders over the arches) are richly and tastefully gilded, and adorned with large *Frescoes.

Right side. 1st. Chapel of the city of Paris.

2nd. Counts of Castille.

3rd. Family of Montescot; ancient frescoes recently revived by *Basset*.

4th. Chantereau-Lestang; frescoes by *Gourlier*.

5th. Gentien; frescoes by *Magime*.

6th. Puyieux and Armenonville; frescoes by *La Rivière*.

7th. Rouillé and Le Couteulx; frescoes by *Vauchelet*.

8th. Machault; frescoes by *Lazerges*.

9th. Duval and Lesecq; ancient frescoes revived by *Cornut*.

10th. Dedicated to Sculpture and Painting; frescoes by *Pils*.

11th. Richelieu; frescoes by *Damery* and *Biennourry*.

12th. Duke of Orleans; frescoes by *Signol*.

Left side. 1st. Chapel. Penthèvre; frescoes by *Glaise*.

2nd. Nicolay; frescoes by *Marquis*.

3rd. Bullion; frescoes by *Riesener*.

4th. Fiesco and Strozzi; frescoes of the 16th cent., revived by *Basset*.

5th. Leprêtre, dedicated to St. Eustache, whose relics are preserved in this chapel. The frescoes, by *Le Hénaff*, represent scenes from the life of the saint, who, under the name of Placidus, was a Roman general under the emperor Titus.

6th. Menardeau.

7th. Roillart; *frescoes by *Felix Barrias*, representing scenes from the life of St. Louis.

8th. Brice; *frescoes by *Pichon*.

9th. Bournon; frescoes by *Serrus*.

10th. Valois; ancient frescoes, revived by *Basset*.

11th. Epéron; *frescoes by *Delorme*.

12th. Colbert; frescoes by *Bézar*. This chapel contains the remains of *Colbert* (d. 1683), the able minister of Louis XIV.; the monument consists of a sarcophagus of black marble, with a figure in white marble of Colbert in a kneeling posture.

The frescoes of the *Chapel of the Virgin* are by *Couture*. The sculptures in marble which adorn the *High-altar* are of admirable workmanship. The organ, which has twice been destroyed, and has lately been reconstructed by *Cavalié*, is also an object of interest. St. Eustache is one of the most frequented churches in Paris, especially on festivals, on account of the superior music.

The large space on the S. E. side of the church is occupied by the **Halles Centrales* (p. 21), the most extensive market in Paris, especially for provisions of every kind.

St. Roch, Rue St. Honoré 296, near the N. side of the garden of the Tuileries, erected in 1653—1740 in the degraded taste of that epoch, possesses a portal in the Corinthian and Doric styles. On the broad flight of steps by which the church is approached, on the 13th of Vendémiaire, in the 4th year (Oct. 3rd, 1795), Bonaparte placed the cannons which he fired upon the Royalists who were advancing against the Convention, and thus checked the progress of the counter-revolution. The church was restored in 1865.

The interior possesses little worthy of note. The 5th chapel to the l. contains a monument to the memory of the Abbé de l'Epée, the celebrated teacher of the deaf and dumb. It consists of a sarcophagus with a bust, to which two children are gratefully raising their eyes, and bears the inscription: *Viro admodum mirabili, sacerdoti de l'Epée, qui fecit exemplo Salvatoris mutos loqui, cives Galliae hoc monumentum dedicarunt. Natus an. 1712, mortuus an. 1789.* (To the remarkable man the Abbé de l'Epée, who after the example of the Saviour caused the dumb to speak, the citizens of France have dedicated this monument.) Beneath is the alphabet of signs used by the dumb. Adjacent to the monument is a black marble tablet with the inscription: *A l'Abbé de l'Epée les sourds-muets suédois reconnaissent* (comp. p. 174).

The stucco reliefs in 14 compartments, with which the chapels of the choir are adorned, represent the Passion. The third of these chapels contains a picture by A. Scheffer, representing St. Francis of Sales conducting a weary wanderer through the snow.

The chapel of the Virgin behind the high altar contains stained glass representations of (to the l.) St. Denis the Areopagite, and (to the r.) Denis Affre, the archbishop who was killed at the barricades; and two oil paintings: (to the l.) Jesus casting the money changers out of the temple, by Thomas (1822), and (to the r.) the Raising of the daughter of Jairus, by Delorme (1817).

The S. chapels of the nave contain several monuments of eminent persons: those of Cardinal Dubois (d. 1723), minister of the Regent Orleans, and the participant of his shameless orgies (p. 51), executed by Coustou; the Duc de Créqui (d. 1687), Marshal of France, general in the German campaigns of Louis XIV., by Coyzevox and Coustou; the artist Mignard (d. 1695); the landscape-gardener Le Nôtre (d. 1700).

St. Roch is probably the most richly endowed of the churches of Paris; the ecclesiastical festivals are celebrated here in the most sumptuous style; music admirable.

***La Madeleine** (visitors admitted after 1 o'clock), or the church

of St. Mary Magdalene, situated at the W. extremity of the boulevards, in the vicinity of the Place de la Concorde, was affected during its construction by all the vicissitudes of the history of modern France. The foundations were laid in 1764; the revolution found the edifice uncompleted, and the works were suspended. Napoleon, while on his route to Tilsit, Dec. 2nd, 1806, issued a decree, commanding the building to be converted into a 'Temple of Glory', and to be furnished with the inscription: *L'empereur Napoléon aux soldats de la grande armée*. The 5th article of the decree was to the following effect: 'Tous les ans, aux anniversaires des batailles d'Austerlitz et d'Iéna, le monument sera illuminé, et il sera donné un concert précédé d'un discours sur les vertus nécessaires au soldat, et d'un éloge de ceux qui périrent sur le champ de bataille dans ces journées mémorables. Dans les discours et odes il est expressément défendu de faire mention de l'empereur.'

The destination of the edifice was altered by Louis XVIII., who proposed to convert the 'Temple of Glory' into an expiatory church to the memory of Louis XVI., Louis XVII., Marie Antoinette, and Madame Elisabeth. The construction of the church was again interrupted by the July revolution, and was not finally completed till 1842. The entire sum expended amounted to 13 million francs (520,000 *l.*). In May, 1871, the insurgents had constructed one of their most formidable barricades across the Rue Royale, opposite to, and within a short distance of the Madeleine. The appalling scene enacted here on May 22nd and 23rd baffles description. The houses in the Rue Royale which escaped destruction by fire were literally riddled with shells and bullets, but the church, owing to its massive construction, suffered comparatively little. On the 23rd three hundred insurgents, driven from the barricade, sought refuge in the sacred edifice; the troops soon forced an entrance, and suffered not one of their victims to escape alive.

This magnificent structure stands in an open space, upon a basement about 20 ft. in height. Its form is that of a Grecian temple, 350 ft. in length, 147 ft. in breadth, surrounded by Corinthian columns 53 ft. in height, of which 14 support the pediment of the S. front, 15 are ranged along each side, and 8 form the N. portico.

The niches in the walls contain statues of Saints especially revered in France, commencing to the r. with the Angel Gabriel, and terminating on the l. with the Angel Michael, all by modern sculptors.

The inscription on the S. front is: *D. O. M. sub invoc. S. M. Magdaleneae*. To the Almighty God, through the invocation of St. Mary Magdalene).

The tympanum contains a high relief of vast dimensions, by Lemaire, representing the Last Judgment, several of the figures

in which were injured by cannon-balls during the conflict above mentioned. The entire length is 134 ft., height in the centre of the pediment 26 ft., figure of the Saviour in the centre 19 ft. high.

The church is approached by a flight of 28 steps, occupying the entire breadth of the edifice. The bronze *Doors, 35 ft. in height and $17\frac{1}{2}$ in breadth, are adorned with illustrations of the ten commandments, designed by *Triquetti*.

The interior, the walls and floor of which are of marble, forms a single spacious hall, lighted by cupolas, and sumptuously gilded and decorated with paintings. The *Chapelle des Mariages*, to the r. of the entrance, contains a group in marble by *Pradier*, representing the nuptials of the Virgin; the *Chapelle des Fonts*, or baptismal chapel, to the l., is adorned with a group, by *Rude*, representing Christ and John the Baptist in the Jordan. The light is unfortunately insufficient to display these fine groups to advantage.

Each wall is divided by four piers, forming six chapels, which are decorated with *Statues* of their different patron saints, and *Pictures* representing scenes from the life of Mary Magdalene.

Right side. 1st Chapel, Ste. Amélie, by *Bra*, Mary Magdalene's conversion, by *Schnetz*; 2nd Chapel, the Saviour, by *Duret*, Magdalene at the foot of the cross, by *Bouchot*; 3rd Chapel, Ste. Clotilde, by *Barye*, Magdalene in the wilderness praying with angels, by *Abel de Pujol* (d. 1861).

Left side. 1st Chapel, St. Vincent de Paul, by *Raggi*, the Supper of Bethany, and Magdalene washing the feet of Christ, by *Couder*; 2nd Chapel, the Virgin, by *Seurre*, Angel announcing the Resurrection to Magdalene, by *Coignet*; 3rd Chapel, St. Augustin by *Etex*, Death of Magdalene, by *Signol*.

The **High Altar* consists of an admirable group in marble by *Marochetti*, representing Mary Magdalene borne into Paradise by two angels. Beyond it, the semicircular ceiling of the choir is adorned with a fine fresco by *Ziegler*, representing the gradual propagation of Christianity; beneath the figure of Christ, to the *right* is St. Louis kneeling beside the Magdalene, Godfrey de Bouillon with the oriflamme, Richard Cœur de Lion, the Doge Dandolo and others; also a scene from the Grecian war of liberation; to the *left*, Charlemagne, Pope Alexander III. blessing Frederick Barbarossa, the Maid of Orleans, Raphael, Michael Angelo, Dante, etc. In the centre, Henry IV. entering the Church of Rome, Louis XIII., Richelieu, Napoleon I. receiving the crown from Pope Pius VII.

When the principal door and gate are closed, access may be obtained by the entrances on the E. or W. side of the church.

**Notre Dame de Lorette*, at the N. extremity of the Rue Taffitte, in the vicinity of the Boulevard des Italiens, was erected

in 1823—37 in the style of an early Christian Basilica, and dedicated to '*Beatae Mariae virgini Lauretanae*', as the inscription informs us. The interior, with its gaudy decorations, rather resembles a ball or concert-room than an ecclesiastical edifice.

Some of the frescoes which cover the walls are by eminent artists. At the extremities of each of the two aisles are chapels; that to the r. is the Baptistery, frescoes by *Blondel*; at the opposite end, Chapel of the Eucharist, frescoes by *Périn*; on the other side, Burial Chapel, frescoes by *Blondel*; at the opposite end, Chapel for Marriages, frescoes by *Périn*. The choir is decorated with two large paintings, to the r. the Presentation in the Temple, by *Heim*, to the l. Jesus teaching in the Temple, by *Drolling*. Beneath the windows, and above the columns and entablature, the walls are adorned with frescoes representing scenes from the life of the Virgin. The service is here conducted with great pomp: singing and music very fine.

If the traveller follow the Rue St. Lazare opposite the N. side of the church in the direction of the Station de l'Ouest, he will reach the

Eglise de la Trinité, a modern example of the rich late Renaissance style, completed in 1866 by the architect *Baru* (305 ft. long, 101 ft. wide). Above the vestibule of the principal façade rises a tower upwards of 200 ft. in height. The interior contains paintings by *Barrias*, *Emile Lévy*, *Delauney*, etc., and sculptures by *Maillet* and *Cavelier*.

At the N. extremity of the Boulevard Malesherbes, not far from the Chapelle Expiatoire, stands the church of **St. Augustine**, another modern edifice, designed by *Baltard*, in a peculiar style of architecture, Romanesque combined with Renaissance. Over the centre rises a dome. Paintings in the interior by *Signol* and *Brisset*, sculptures by *Cavelier*, *Schrader*, etc.

* **St. Vincent de Paul**, in the Place Lafayette, in the vicinity of the Station du Nord, erected in 1824—44, is also in the Basilica style, but a more successful specimen than Notre Dame de Lorette. Length 259, breadth 115 ft.

The church is approached by a broad flight of steps, resembling a spacious amphitheatre. On each side of the Ionic portico rise lofty square towers. The pediment of the portico contains a relief by *Lemaire*, representing St. Vincent de Paul, the guardian of foundlings; before him are Sisters of Charity in a kneeling posture, to the r. and l. Religion and Charity. The iron gates of the principal entrance are ornamented with representations of the twelve Apostles.

This church consists of a nave with a double row of aisles, of which the two external ones are divided into chapels: the remaining two are under the same roof with the nave and separated from it by Ionic columns of imitation porphyry. Over the aisles

are galleries, supported by columns of the Corinthian order. The nave and choir are lighted from above, the aisles by side-windows filled with stained glass by *Maréchal*, representing different saints. The interior is gilded and painted throughout in the most gorgeous style.

The chapels, as well as the choir, are separated from the rest of the church by richly gilded railings. The stalls of the choir and the rest of the woodwork of the interior are elaborately carved. The frieze is adorned with a series of figures of saints, apostles, prophets, martyrs, and popes, painted by *Flandrin* (d. 1864), the semi-cupola of the choir with a group representing the Saviour surrounded by saints, painted by *Picot*.

St. Vincent de Paul is situated near the N. extremity of Paris, in one of the most elevated situations in the city. From this point to the Barrière d'Enfer, at the opposite extremity of the town, is a distance of $4\frac{1}{2}$ M. The nearest lines of omnibus communication are those which run W. through the Rue du Faubourg Poissonnière, and E. through the Rue du Faubourg St. Denis. Visitors to the church of St. Vincent de Paul will probably find the omnibuses to the Station du Nord the most convenient of the public conveyances.

The open space in front of the church and adjoining the *Hôpital Lariboisière* (erected in 1847, and deriving its appellation from the munificent bequest of a countess of that name), was the scene of an obstinate conflict between the troops of the guard and the insurgents in June, 1848. Contiguous to the hospital is situated the magnificent new Station du Nord.

***St. Jean Baptiste**, situated outside the former Barrière de Belleville, on the most elevated ground in the city, a beautiful specimen of modern Gothic, was erected by the architect *Lassus* (d. 1857), and consecrated in 1858. The central bas-relief above the entrance is illustrative of the life and death of John the Baptist. The lofty spires are 192 ft. in height, the church itself 266 ft. long, 79 ft. broad, and 62 ft. high. The interior, which is cruciform, and consists of a nave and two aisles, is somewhat bare and destitute of decoration: it is, however, proposed to adorn it with frescoes.

St. Eugène, erected under Napoleon III., in the style of the 15th cent., from designs by *Boileau*, is situated in the Faubourg Poissonnière, on the site of the former Garde Meuble. The walls alone are constructed of stone, the decorations of iron. The interior is gaudily painted, and the windows filled with stained glass of no artistic merit.

Protestant Churches (*Temples Protestants*). Calvinist: *L'Ora-toire*, Rue St. Honoré 147, opposite the N. entrance of the Louvre. — *Ste. Marie* (formerly *Eglise de la Visitation des Filles Ste. Marie*), Rue St. Antoine 216, near the Place de la Bastille.

ficial stalactite grotto is intended to enhance the attractions of the scene. The highest rock is surmounted by a miniature Corinthian temple which (as well as the other hills) commands an admirable view of St. Denis, Père Lachaise, Montmartre, and an ocean of houses. A steep path hewn in the rock (not always accessible) descends from the top direct to the lake. Lower down a wire bridge crosses from this rock to one of the others, and all the different points of interest are thus rendered conveniently accessible to visitors. The park with its mimic romantic scenery presents a curious contrast to the densely peopled city which the visitor surveys from it, and is unquestionably one of the most remarkable results of the untiring zeal for improvement which characterised the reign of Napoleon III.

On May 26th, 1871, Les Buttes Chaumont and Père Lachaise were the only two positions still occupied by the insurgents. Those in possession of the park threw great numbers of shells filled with petroleum into different parts of the city, with a view to aggravate the ruin and destruction they had already occasioned, while they in their turn were exposed to an incessant cannonade from Montmartre. On the 27th they were compelled to succumb. They then retreated to the lower part of Belleville, where they were received by the advancing troops and shot down almost to a man.

On the N. side of Les Buttes Chaumont is situated the quarter of *La Villette*, where prior to the war of 1870—71 a German colony of 450 families of a humble class was established. These poor but industrious people were driven from their homes by the war, but many of them have since returned and resumed their peaceful avocations. A German church and two German schools were founded here in 1858.

17. Montmartre.

Cemetery of Montmartre.

The Rue Laffitte, which is terminated by Notre Dame de Lorette, and its continuation the Rue des Martyrs lead in a direct line from the Boulevard des Italiens to the suburb of Montmartre. Pursuing the same direction for about 20 min. more, the stranger will reach the summit of

Montmartre, 320 ft. above the Seine, a hill containing extensive limestone and gypsum or plaster of Paris quarries, and commanding a view of the N. of Paris. According to tradition St. Denis and his companions suffered martyrdom here, whence probably the appellation of the hill, *Mons Martyrum*. Others conjecture that the name is derived from *Mons Martis*, from a temple of Mars which is supposed to have stood here.

In 1147 Louis VI founded a Benedictine Abbey here, wh^{ch}

was secularised during the first revolution. Portions of the buildings still exist. On the E. side is situated a 'Mount of Olives' (*Jardin des Oliviers*), containing singular representations, to which pilgrimages, especially in September, are frequently undertaken.

The heights of Montmartre witnessed the final struggle between the French and the Prussian and Russian allies on March 30th, 1814, and also played an important part during the sieges of 1870—71. On March 18th, 1871, the insurgent soldiers, who had assassinated the generals Thomas and Lecomte, took possession of the cannon on Montmartre, over which a body of the national guard kept watch. Thus commenced the Communist rebellion of March 18th to May 28th, 1871, a period of horrors almost without parallel in the chequered annals of Paris. The insurgents were at length dislodged from their position here by the victorious troops on May 24th, and the latter in their turn directed the batteries of Montmartre against the insurgents who occupied Les Buttes Chaumont (p. 134) and Père Lachaise (p. 123). The last shots were fired hence on the evening of the 27th, and on the following day the last sparks of the insurrection were extinguished.

The *Tour de Solférino* (admission 20 c.; a café on the ground-floor), a small tower on the E. side of the hill, affords a fine *panorama of the huge sea of houses in the city, to the N., the plain of St. Denis and the course of the Seine, and to the E. the valley of the Marne with Vincennes in the foreground. At the W. base of Montmartre, between the *Barrière Blanche* and the *Barrière de Clichy*, extending over disused gypsum quarries, is situated the

***Cemetery of Montmartre**, the oldest of the burial-grounds of modern Paris. Although far inferior to Père Lachaise in the number of its monuments and illustrious names, it well merits a visit.

To the r. in the first path, *three monuments to Polish refugees, '*exules Poloni memoriae suorum*'. The visitor now returns hence, and enters the main path. Here, to the r., is the family-vault of *Fr. Guil. Kalkbrenner* (d. 1849), the well-known composer.

Farther on, at the corner to the l., the tomb of the *Cavaignac* family, of which the most eminent members were the author *Godefroy* (d. 1845), and the general *Eugène* (d. 1857), president of the republic from June 28th to Oct. 20th, 1848.

Beneath the cross in the rotunda repose the republicans who fell at the time of the coup d'état in Dec., 1852, a spot always decorated with numerous wreaths.

Farther on in the principal path: *Baron Meneval*, 'secrétaire intime de l'empereur Napoleon'.

On a slight eminence at the extremity of this avenue is situated

the *Jewish Burial Ground* (closed on Saturdays). On most of the tombstones the visitor perceives small heaps of stones or pebbles, placed there as a token of love or esteem, in accordance with a prevalent Jewish custom. — In a conspicuous position to the l. at the end of the walk, *Halévy*, the celebrated composer (d. 1862), with marble statue over life-size.

Returning thence, and diverging towards the W. (the second path to the r. after leaving the Jewish Burial Ground), the visitor will perceive to the r. the monument of *Comte Daru* (d. 1829), the constant companion and confidant of Napoleon, minister of war in 1813, and also known as an historian.

l. *Henri Heine* (d. 1856), the poet.

r. *Armand Marrast* (d. 1852), the well known republican editor, in 1848 'membre du gouvernement provisoire, Maire de Paris, Président de l'Assemblée Nationale'.

At the extremity of this path, before the steps are reached, the visitor diverges to the r.; one of the first graves to the l. is that of *Ad. Nourrit* (d. 1839), the celebrated singer.

l. *Duchesse d'Abrantès* (d. 1838), wife of Marshal Junot, and an eminent authoress; bust of the duchess in a medallion by David d'Angers.

l. *Charles Zeuner* (d. 1841), the composer. — The steps to the r. are now descended, and those above, on the opposite side, ascended.

On the eminence at the W. extremity of the Jewish cemetery is a monument which marks the spot where the heart of *Marshal Lannes*, Duc de Montebello, who died of his wounds in 1809, is interred.

l. A large block of marble indicates the resting-place of the artist *Paul Delaroche* (d. 1857). Opposite is a chapel, decorated in the Byzantine style, to the memory of *Marie Potocka, Princesse Soltikoff* (d. 1845); near it, the tomb of *Prince Tufiakine*, chamberlain of the Emperor of Russia (d. 1845). Beyond the embankment is the extensive new cemetery with numerous monuments, which however are of comparatively little interest.

A lofty obelisk, the most conspicuous monument in the cemetery, marks the tomb of the *Duchesse of Montmorency* (d. 1829); adjacent to it, the grave of a *Prince of Saxe Cobourg* (d. 1832).

18. Vincennes.

Parc de Vincennes. Canal Saint Maur. Charenton.

Omnibus to Vincennes (in $\frac{3}{4}$ hr.) every half-hour from the Square des Arts et Métiers (p. 26, line AE), fare 15 or 30 c. Railway-trains also every half-hour, from the Place de la Bastille, to the station of which a special omnibus runs from the Place de la Bourse. To obtain access to the château of Vincennes, permission must be procured from the commanding artillery office.

to whom a written application† should be addressed (postage 10 c., prepaid). Visitors are admitted on Saturdays only, 12—4 o'clock.

The château contains few objects of interest, with the exception of the view from the 'donjon', and the monument of the Duc d'Enghien.

The *Place du Trône* forms the E. extremity of Paris, and is situated 6 M. in a direct line from the Arc de l'Etoile, the W. extremity of the city. Twelve different streets (boulevarts, avenues, etc.) diverge hence.

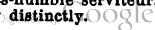
On a throne erected here, Aug. 26th, 1660, Louis XIV. received the homage of the city of Paris, on the conclusion of the peace of the Pyrenees, whence the present appellation of the Place.

The two lofty, fluted Doric *Columns* of the Place du Trône were commenced in 1788, but not completed till 1847. Each is adorned with two reliefs by *Desbœufs* and *Simart*, those towards the city emblematic of Commerce and Industry, the others of Victory and Peace. They are surmounted by statues in bronze of St. Louis, by *Etex*, and Philip le Bel, by *Dumont*.

The château of Vincennes, founded in the 12th cent., was subsequently fitted up as a royal residence. In 1740, under Louis XV., it was converted into a manufactory of porcelain (removed 10 years later to Sèvres), and afterwards into a weapon manufactory. In 1832—44, under Louis Philippe, the château was strongly fortified and furnished with extensive artillery dépôts. Vincennes also possesses an *Ecole de tir*, where a number of officers from every regiment are instructed in the use of the newest fire-arms, and whence most of the recent improvements in this department have emanated.

In former ages the château was long employed as a *State-prison*. Out of a long list of illustrious persons confined within its walls, may be mentioned: the king of Navarre (1574), Condé (1617), Mirabeau (1777), the Duc d'Enghien (1804), the ministers of Charles X. (1830), and the conspirators against the National Assembly, Raspail, Barbès, Blanqui, Courtais, etc. (May 15th, 1848).

A melancholy interest attaches to the fortress from its having been the scene of the execution of the unfortunate Duc d'Enghien. He was arrested by order of Napoleon, March 14th, 1804, on German territory, whence he was conveyed to Vincennes, and

† A Monsieur le Commandant de l'Artillerie du 1^{er} Arrondissement (Est) à Vincennes: 'Monsieur, j'ai l'honneur de vous prier de vouloir bien m'autoriser à visiter le Château de Vincennes. Agréez, Monsieur, l'assurance de la parfaite considération de votre très-humble serviteur.' Name, address, and profession should be written very distinctly. 

there condemned by a court-martial. The accusation was that he was privy to the plot formed by Pichegru, Cadoudal, and others against the emperor. The sentence was executed March 20th, and the body of the ill-fated prince interred in the fosse where he was shot. In 1816 Louis XVIII. caused the duke's remains to be disinterred and removed to the chapel, where he erected a monument to his memory. In May, 1871, the château was one of the last places occupied by the insurgents, but they were compelled to evacuate it on the approach of the Versailles troops, leaving one of their number concealed in a casemate with instructions to set fire to the powder-magazine when the troops had entered. This unfortunate wretch, whom almost certain death awaited in any case, preferred suicide to the execution of his murderous commission. On this occasion (May 29th) 400 insurgents, unable to effect their retreat, surrendered 'à discrétion'.

The *Chapel*, with its tasteful Gothic front, was commenced in 1248 and completed in 1552. It was employed during the revolution as a magazine, but was restored to its sacred use in 1842. The interior, which is destitute of aisles, is remarkable for the elegance of its proportions, and for several fine stained glass windows, one of which contains a portrait of Diane de Poitiers, the mistress of Henry II. The monument of the Duc d'Enghien, in the old sacristy, by *Deseine*, consists of four figures in marble, the duke supported by Religion, France bewailing his loss, and a figure emblematic of Vengeance.

Prior to the recent war, the *Salle d'Armes*, or armoury, is said to have contained a store of weapons sufficient for the equipment of 120,000 men.

The platform of the *Donjon*, a massive square tower with four smaller towers at its angles, commands a fine prospect. The walls of this structure are 17 ft. in thickness, and its five lofty stories, each consisting of one spacious apartment with four smaller rooms in the corner towers, were formerly employed for the reception of the state-prisoners.

The *Bois de Vincennes*, an ancient forest, and, as early as the time of St. Louis (d. 1270), a favourite hunting ground of the French monarchs, was in 1731 entirely replanted by order of Louis XV. In more modern times considerable encroachments on it have been made by railway and military works, and it has recently been laid out as a park in the same style as the Bois de Boulogne.

The road from Paris to the wood passes by the château. At the extremity of the new line of forts the road to the r. leading to Joinville-le-Pont must be taken, from which, a short distance farther on, the road to Nogent diverges. Both of these roads lead to the artificial *Lac des Minimes* ($1\frac{1}{4}$ M. from the castle), with its three islands, on the smallest of which, the *Ile de la Porte-Jaune*, connected with the mainland by a bridge, (a restaurant

will be found. From the meadow to the W. of the lake a view of the *Exercising-ground* (with an *Obelisk* erected by Louis XV.) and the *Polygone* is obtained. The *Cascade* which supplies the lake is formed by the *Ruisseau de Nogent* and the *Ruisseau des Minimes*; the latter, running towards the S., traverses one of the most picturesque portions of the wood. In the vicinity of its source, near the *Redoute de la Faisanderie*, is situated the plain of the *Camp of St. Maur*.

Towards the E. the road from Joinville to Nogent leads to the *Rond de Beauté*, so called on account of the beautiful view it affords of the valley of the Marne. Towards the S. the military road passes behind the redoubts 'de la Faisanderie' and 'de Gravelle', and a farm which was until recently the model *Ferme Napoléon*, the property of the late emperor. About 100 paces to the W. of the Redoute de Gravelle is situated the *Lac de Gravelle*. The *Rond-Point de Gravelle* commands a charming view of the Marne and Seine.

The Lac de Gravelle is connected with the *Lac de St. Mandé* by the *Ruisseau de St. Mandé*, following the course of which the stranger passes the *Asile Impérial des Invalides Civils* (to the l.), opened in 1857 for the reception of invalid workmen. The hollow in which the Lac de St. Mandé is situated is the most beautiful spot in the entire park.

Those whose time is limited will have an opportunity of seeing a portion of the park, if they avail themselves of one of the omnibuses which run every hour in an E. direction from Vincennes to Nogent-sur-Marne and Joinville-le-Pont (in $\frac{3}{4}$ hr.). *Nogent-sur-Marne* contains several handsome country residences; the first to the r. on leaving the railway-station belongs to Marshal Vaillant, formerly minister of war. A railway-bridge of nearly $\frac{1}{2}$ M. in length belonging to a branch of the Strasbourg line crosses the Marne here. At *Joinville-le-Pont* issues the

Canal de St. Maur, a subterranean channel 650 yds. in length and furnished with a towing path, accessible to foot-passengers. By means of this canal, vessels navigating the Marne effect a saving of nearly 15 M., by avoiding the long curve which the river here describes. At the E. extremity a picturesque, green valley is entered. Its peaceful and sequestered aspect affords no indication of the proximity of the vast city. The name of the village is *Gravelle*.

The celebrated lunatic asylum of *Charenton*, about $1\frac{1}{2}$ M. to the W. of this point, a spacious edifice situated on an eminence, was newly fitted up in 1847. The number of patients is about 400, some of whom are received gratuitously by permission of the Minister of the Interior, while others pay according to the accommodation required. The relations and friends of patients obtain access on Sundays and Thursdays if provided with a special

permission from the director. No other visitors are admitted except professional men.

From 1606 to 1685 the principal seat of the French Protestants was at Charenton, where they possessed one of their largest churches and several public institutions; but the settlement was dispersed in consequence of the revocation of the Edict of Nantes. The church was pulled down, and the stones employed in the construction of a hospital in Paris.

Charenton is a station on the Railway to Fontainebleau; station at Paris in the Boulevard Mazas (comp. pp. 28, 210).

LEFT BANK OF THE SEINE.

19. Palais du Luxembourg.

Garden. Ney's Monument. Observatory.

In the quarters of the city on the l. bank of the Seine, the *Faubourg St. Marcel*, *Faubourg St. Jacques* and *St. Michel* (*Quartier Latin*), and the *Faubourg St. Germain*, the principal objects of interest are the *Jardin des Plantes* (p. 155), the *Pantheon* (p. 151), and the *Palais du Luxembourg*, with its *Gallery of Modern Pictures*. Of these, the last named deservedly holds the first rank. Like the collections of the Louvre, it is open to the public daily, Mondays excepted, from 10 to 4 o'clock. The garden is accessible daily from sunrise to sunset. Visitors were formerly admitted to the palace also (gratuity 1 fr. for one pers., 2—3 fr. for a party), but it is now occupied by the offices of the *Préfet de la Seine*, formerly at the *Hôtel de Ville*, and is therefore closed to the public.

This palace, the most extensive in Paris after the Louvre, the Tuileries, and the Palais Royal, was erected and sumptuously decorated in 1615 by *Desbrosses*, by order of *Marie de Medicis*. Here, in the spring of 1621, *Rubens* sketched the designs of his large pictures representing scenes from the queen's life, now in the Louvre, which he afterwards executed at Antwerp with the aid of his pupils, and exhibited in the halls of the Luxembourg in 1625. The long gallery still contains frescoes by *Jordaens*, *Rubens'* talented pupil.

The palace derives its appellation from the Duke of Pinay-Luxembourg, whose mansion formerly occupied the same site; various other names have been proposed, but have never been universally adopted.

Down to the revolution the palace continued to be a royal residence, and immediately before that event was presented by Louis XVI. to his brother the Count of Provence (Louis XVIII.), who quitted it in June, 1791.

The Convention, which had selected the Tuileries for the seat of its operations, converted the Luxembourg into a prison (especially intended for the reception of members of noble families), in which Hebert, Camille Desmoulins, Danton, Robespierre, the artist

David, Josephine Beauharnais, and others, were afterwards temporarily confined. In 1795 the edifice received the name of *Palais du Directoire*, subsequently that of *Palais du Consulat*. For a time the Directory and the Consulate held their sittings here; the latter, however, for a short period only, as Bonaparte removed to the Tuileries, Feb. 29th, 1800.

During the empire the palace was occupied by the senate, and was termed *Palais du Sénat-Conservateur*. After the restoration, and under Louis Philippe, the Chamber of Peers met here. In March and April, 1848, the '*Commission du gouvernement pour les travailleurs*' under Louis Blanc and Albert ('Ouvrier') held their Socialist meetings in the palace. From 1852 to 1870 it was again styled *Palais du Sénat*, that body having during the late régime, as under Napoleon I., held its sittings there.

The **Salle du Trône*, constructed and sumptuously decorated in 1856, replaces the former *Salle du Sénat* and *Salle des Conférences*. The walls are decorated with a series of large pictures of scenes from the history of the Napoleons: 1. Napoleon I. elected Emperor, by *Signol*; 2. He signs the Concordat, by *Hesse*; 3. Napoleon with the Invalids, by *Couder*; 4. He inspects the flags captured at Austerlitz, by *Philippoteaux*. In the cupola, Apotheosis of Napoleon I. and Triumph of Universal Suffrage, by *Alaux* (7,500,000 votes for the late Emperor). Then, 5. Distribution of the eagles in the Champ de Mars in 1852, by *Pils*; 6. Return of the Pope to Rome in 1849, by *Benouville*; 7. The Senate proclaiming the Empire, by *Couder*; 8. Napoleon III. inspecting the progress of the New Louvre, by *Gosse*. In the semi-cupolas above the centre of the hall: Triumph of Christianity, and the Renaissance under the French kings, both by *Lehmann*. The *Galerie des Bustes*, containing the busts of the senators of the first empire, surrounds the *Salle du Sénat*. The latter was destroyed by fire in 1859, but was restored to its original form. The lowest seats were reserved for princes, cardinals, and marshals; while the senators spoke from their respective seats. The visitor is now conducted back to the *Salle du Trône*, and then to what was formerly the *Cabinet de l'Empereur*, which contains the following pictures: 1. Napoleon III. entering Paris from St. Cloud, by *Couder*; 2. His Nuptials, by *Fleury*; 3. Napoleon I. signs the Peace of Campoformio, by *Brisset*; 4. The 18th Brumaire, by *Vinchon*. A stair now descends to the *Apartments of Queen Marie de Medicis*.

The decorations of the *Bed-Chamber* of Marie de Medicis were torn down and partially destroyed during the first revolution; some of them, however, were afterwards discovered in a garret of the Louvre. Louis XVIII. caused this apartment to be restored in its former style in 1817. The decorations, which consist of arabesques on a gold ground, are executed with great taste. The paintings are of the school of Rubens. After the restoration,

and under Louis Philippe, this room was known as the *Salle du Livre d'Or*, and was employed as a receptacle for documents recording the titles and coats of arms of the Peers of France. Members of these families during that period were accustomed to celebrate their nuptials in the richly decorated *Chapel*, restored in 1842.

The *Library* of the Senate, a handsome gallery with 40,000 vols., is not usually shown to the public (enquiry may be made of the attendant). The cupola is adorned with one of the finest works of the talented *Delacroix* (d. 1863), representing *Elysium* as portrayed by Dante, and remarkable for its spirited style and rich colouring.

The *Musée du Luxembourg*, a collection of upwards of 200 *Paintings of Living Artists*, some 30 sculptures, and a number of drawings, engravings, and lithographs, is situated in the E. wing of the palace. Many of the pictures here are not inferior in interest to those in the Louvre; but no works are exhibited in the latter until 10 years after the death of the artists.

The usual entrance is by a door (the first to the r.) within the railing of the garden at the N.E. end, whence a mean staircase is ascended (on Sundays and festivals by the principal portal, opposite the Rue de Tournon).

With a few exceptions the collection of pictures consists exclusively of good works, but the sculptures are of inferior merit. Each work has the name of the artist attached. A few of the most interesting pictures are enumerated here, although many others are hardly less worthy of careful inspection. The dates given in the Handbook are those of the admission of the respective pictures into the collection. The order of the pictures is changed, very frequently. Catalogue 75 c. The visitor enters the 'Great Gallery', and from it a small room to the r.

First Small Room.

The enumeration begins on the r. of the entrance:

191. *Rousseau*, Sunset. 1855.

33. *Brion*, Cessation of the Deluge, the dove returning to the arch with the olive-branch. 1864.

150. *Lenepveu*, Christian interment in the Catacombs. 1855.

181. *Robert-Fleury*, Jane Shore overtaken by her pursuers. 1850.

The Great Gallery adjacent possesses a ceiling-painting, the Rising of Aurora by *Callet* (d. 1823), surrounded by twelve smaller paintings by *Jordaens*, the pupil of Rubens, allegorically representing the signs of the zodiac. The sculptures here hardly merit inspection.

Over the door of the room to the r.:

157. *Matout*, Woman of Boghari slain by a lion.

Then beginning to the l. of the entrance:

*216. *Horace Vernet* (d. 1863), Marshal Moncey defending the Barrière de Clichy at Paris against the Russians (March 30th, 1814).

64. *Eugène Delacroix* (d. 1863), Jewish wedding in Morocco.

180. *Robert-Fleury*, Conference at Poissy (p. 334), summoned by Catherine de Medicis and Charles IX. in 1561, with a view to adjust the differences between the Roman Catholics and Protestants; Theod. Beza, the Genevese Reformer, is represented as the spokesman of the latter. 1840.

*166. *Müller*, Reading of the names of the last victims of the Reign of Terror, before the fall of Robespierre (July 27th, 1794), in the prison of the Luxembourg; the figures are all portraits; among them are the Princesse de Chimay, and Montalembert. 1850.

*22. *Rosa Bonheur*, Oxen ploughing. 1849.

84. *Français*, Orpheus.

23. *Rosa Bonheur*, Hay harvest.

119. *Ingres* (d. 1867), Christ giving Peter the keys of heaven. 1820.

120. *Ingres*, Ruggiero releases Angelica (from Ariosto). 1819.

122. *Ingres*, Apotheosis of Homer (sketch of ceiling-painting in the Musée Charles X. in the Louvre; see p. 75).

Before inspecting the opposite side of the gallery, the visitor had better visit the

Third Room.

In the centre: *Millet*, The forsaken Ariadne, a statue in marble, 1857. On the r.: *Duret*, Improvisatore, 1838. On the l.: *Duret*, Fisher-boy dancing the Tarantella, 1833.

On the wall opposite the entrance, to the r.:

*15. *Benouville* (d. 1859), The dying St. Francis blessing the town of Assisi. 1853.

144. *Lefebvre*, Nymph and Bacchus. 1866.

*29. *Breton*, Gleaners. 1859.

To the l. of the entrance:

202. *Schnetz*, Inundation in the Roman Campagna. 1831.

*30. *Breton*, Harvest.

We now return to the

Great Gallery. Left Side:

47. *Court* (d. 1865), Antony addressing the people after the murder of Cæsar. 1827.

*60. *Delacroix*, Dante and Virgil, conducted by Phlegyas, crossing the Styx; among the guilty shades that endeavour to enter the boat Dante recognises Florentines. 1822.

124. *Ingres*, Birth of Venus; 125. The Fountain. Both small reproductions of the larger works by the same master.

78. *Flandrin*, Portrait of a lady.

43 *Couture*, Romans of the Declining Empire. 1847.

*65. *Paul Delaroche* (d. 1856), The sons of Edward in the Tower of London. 1831.

126. *Isabey*, Embarcation of De Ruyter and William Pitt. 1850.

218. *Horace Vernet*, Meeting of Raphael and Michael Angelo in the Vatican: 'You are attended by a train like a general's', says Michael Angelo; 'And you are alone like the hangman', readily responds Raphael. 1833.

158. *Meissonnier*, Napoleon III. at Solferino. 1864.

139. *Larivière*, The plague at Rome in the time of Nicholas V. — 1831.

The visitor now traverses a narrow passage opposite the entrance, containing drawings (portraits, buildings, etc.).

Rotunda. Sculptures.

In the centre: 301. *Perraud*, Childhood of Bacchus, 1863. Then beginning to the r. of the entrance:

299. *Oliva*, Rembrandt, a bust in bronze; *Loison*, Victoria;

268. *Cavelier*, Mother of the Gracchi. 1861.

In the opposite Room

In the centre: *Gatteaux*, Minerva after the Judgment of Paris, a statue in bronze, 1839.

Ingres, Cartoons for the stained glass of the chapel of Dreux, and that of St. Ferdinand (p. 94). St. Ferdinand bears the features of the Duke of Orleans (d. 1842), St. Helen those of the Duchess (d. 1858).

Then:

172. *Philippoteaux*, Louis XV. visiting the battle-field of Fontenoy (1745). 1840.

In the Room on the right:

*205. *Schreyer*, Advance of the artillery guard at Traktir, Aug. 16th, 1855. 1865.

109. *Heilbuth*, Scene at a pawn-broker's. 1861.

151. *Leroux*, The new-born child. 1864.

In the Room on the left:

Sculptures. 296. *Moreau*, Spinner, 1861; 262. *Aizelin*, Psyche.

*14. *Belly*, Mecca pilgrims in the desert. 1861.

102. *Guillaumet*, Evening prayer in the Sahara. 1863.

147. *Leleux*, Wedding in Bretagne. 1863.

93. *Giraud*, Spanish dancing-woman. 1852.

In the following Room:

209. *Signol*, Christ and the Adulteress. 1840.

128. *Jacque*, Flock of sheep. 1861.

140. *Laugée*, The painter Le Sueur among the Carthusians. 1855.

142. *Lazerges*, Descent from the Cross. 1855.

In the next Room:

In the centre: *Jalecy*, The prayer, a statue in marble.

*159. *Meissonnier*, Napoleon III. with his staff.

220. *Vetter*, Louis XIV. at table with Molière. 1864.

32. *Brion*, Pilgrims of Ste. Odile in Alsace. 1863.

156. *Marchal*, Market of maid-servants in Alsace. 1863.

Maxime David, Three miniatures on ivory, representing Abd-el-Kader praying, as regent, and before the battle. 1853.

The *Garden on the S. side of the palace, open daily till dusk, is admirably laid out, and contains tastefully kept flower-beds and delightful walks. The S. portion is, however, now intersected by two new streets, which are approaching completion, and unfortunately diminish the area as well as the attractions of the garden. It is adorned by a number of statues and sculptures, principally modern, among which may be mentioned the 20 statues of women celebrated in the history of France arranged along the terrace. The grass-plot to the N.E. is adorned with a group of Adam and his Family, by *Garauld*; others with a statue of Archidamas about to throw the discus, by *Lemaire*; Diana of Versailles, the Borghese Gladiator, etc.

At the sides of the large basin, on pedestals of Italian marble, David with the sword, and a Nymph, an Italian work of the 16th cent.

At the S. end of the garden is situated the *Botanic Garden* of the Ecole de Médecine, towards the E., and the *Pépinière*, or nursery-garden, towards the W.: the latter is adorned with a statue of Velleda, the celebrated Germanic prophetess (A. D. 70), by *Maindron*.

The S. issue of the garden is in the *Allée de l'Observatoire*, in which, to the l., is situated *Ney's Statue*, cast in bronze from a design by *Rude*, and standing on the precise spot where (Dec. 7th, 1815) the unfortunate marshal was shot, in accordance with the sentence pronounced on the previous day by the Chamber of Peers in the Luxembourg. The figure is in a commanding attitude, but the features are open to criticism.

At the extremity of the Allée rise the extensive buildings of the *Observatoire*, founded in 1672, the interior of which is accessible on the first Sunday of each month at 3. p.m., and then only by special permission of the director. Through the centre of this establishment runs the meridian of Paris.

20. Musée des Thermes et de l'Hôtel de Cluny.

Sorbonne.

This collection of *Roman and Mediaeval Antiquities*, entrance Rue Du Sommerard (formerly des Mathurins) 14, in the new Place des Ecoles, is open to the public on Sundays and holidays

from 11 to 4; daily (except Monday) from 11 to 4½ to strangers provided with a passport (or visiting-card); on Mondays, Tuesdays, and Saturdays to students. The catalogue, which may be purchased at the door for 2 fr., is indispensable for those who desire to make themselves acquainted with all the objects of interest in this splendid collection.

The Roman Emperor Constantius Chlorus, who resided in Gaul from 292 to 306, is believed to have been the founder of the palace, of which the baths (*Thermes*) still existing formed a portion. It is an historical fact that Julian was here proclaimed emperor by his soldiers in 360; the early Franconian monarchs also resided here.

At the close of the 15th cent. the abbots of the wealthy Benedictine Abbey of Cluny in Southern Burgundy, who possessed property of considerable extent in Paris, but no suitable residence, caused a small mansion, the *Hôtel de Cluny* of the present day, to be erected on the site of the ancient Roman palace. This edifice still retains its mediæval exterior, and is a fine specimen of the style of the transition from Gothic to Renaissance. The abbots, who seldom resided in Paris, placed their mansion at the disposal of the monarchs of France, and we accordingly find that it was occupied in 1515, soon after its completion, by Mary, sister of Henry VIII. of England, and widow of Louis XII. Her apartment is still termed *la Chambre de la Reine Blanche*, it having been the custom of the queens of France to wear white mourning. On Jan. 1st, 1537, the nuptials of James V. of Scotland with Madeleine, daughter of Francis I., were celebrated here.

The first revolution converted this ecclesiastical estate into national property, and in 1833 the *Hôtel de Cluny* fell into the hands of M. *Du Sommerard*, an enthusiastic collector of mediæval curiosities; on his death the edifice with its collections was purchased by government, and united with the Roman Baths which had hitherto belonged to the municipality of Paris.

The *Collection of Mediæval Curiosities*, belonging principally to the 14th—16th cent., and exceeding 3000 in number, is of such an extent as to defy enumeration. It consists of reliefs, carving, ecclesiastical decorations and vestments, furniture, tapestry, weapons, carved ivory, musical instruments, missals, stained glass, pictures, etc. The large hall contains some interesting remnants of episcopal robes, and a crozier of the 12th cent., discovered at Bayonne in 1853. The three lower rooms contain objects of less interest than the upper.

2nd Room: 532. Bench of a refectory of the 15th cent.; 537. Another of the 16th cent.; 612. Cabinet of the 15th cent.; 104. Statuette of Diana of Poitiers as Diana; r., by the window, keys of various periods.

3rd Room. 558. Cabinet from a sacristy, 15th cent.; 588. Cabinet, 17th cent.; 590. Another.

4th Room: 609. Cabinet of Dutch workmanship, 17th cent.; 1817. Chimney piece, 16th cent.; 578. Cabinet, 16th cent.

Then two rooms containing a number of sumptuous carriages and sledges. The first also contains ecclesiastical vestments, of which the most interesting is No. 2422. Remnants of episcopal robes, and crozier of the 12th cent., found at Bayonne in 1853; then ancient weapons, carved ivory, missals, musical instruments, stained glass, ancient pictures, specimens of early printing, etc.

The stair leads first to a corridor with weapons, with some of which interesting reminiscences are connected, as the labels indicate.

To the r. are two rooms containing porcelain from Italy, Spain, Germany, etc.

In the room opposite: 541. State-bed of the time of Francis I.; then miniatures, etc.

Next *Salle Du Sommerard*, containing the bust of M. Du Sommerard. Also No. *1744. Chess-board and men of rock-crystal, formerly the property of the crown, German workmanship of the 15th cent. — The large glass case in the middle contains: 399. Reliquary of the 12th cent.; 404. Ditto, 14th cent.; 419. Ditto; 502. Two lions' heads of rock crystal, which, with the figure No. 384. were found in a tomb on the Rhone, 3rd or 4th cent. — Then by the window: 389. Ivory book-cover, 10th cent.; 1980. Ivory altar-piece, 14th cent.; 406. Bas-relief in ivory, 14th cent. — 610. Cabinet with Florentine mosaics, middle of 17th cent.

In the following room: Nos. 1000—1008. Figures of gods and other personages, in enamelled copper, destined to adorn the château Madrid, erected for Francis I. in the Bois de Boulogne; the enamelled plates are said to be the largest in existence (3 ft. broad, 5 high). On the r. and l. of the entrance: German and Venetian glasses of the 16th and 17th cent. — In the glass case by the middle window: 1099. Miniature enamelled altar, bearing the name and titles of Henri II. and Catharine de Medicis, 16th cent. — In the centre of the room, episcopal croziers. No. 304. Sixty miniature wooden figures, representing the kings of France from Clovis to Louis XIII. (d. 1643), carved during the reign of the latter monarch.

The room before the last contains a number of very interesting objects in gold.

The most remarkable of these are preserved in the glass-case in the centre: *3113—21. *Nine Crowns of Gothic Kings of Spain*, found near Toledo, one of which bears the name of King Recesvinthus (649—672), decorated with pearls, sapphires, and other jewels. In the glass-case on the r.: *1329. Episcopal

crozier, richly gilded, and decorated with jewels and eight miniature reliquaries, of which that in the centre contains a fragment of the 'True Cross'. In the glass-case on the l.: 3123. Golden Rose of Bâle, presented by Clement V. to the Archbishop of Bâle. By the wall: *3122. Altar-piece 3 ft. in height, and 5 ft. in width, in embossed gold, presented by Emp. Henry II. (d. 1024) to the cathedral of Bâle, and purchased along with the 'Rose' from the canton Bâle-Campagne in 1830. Then by one of the windows: 3138. Vessel with Charles V., surrounded by the dignitaries of his court, musicians and sailors, in gilded bronze, the emperor of pure gold; the whole is moveable, mechanism of the 16th cent.; 3668. and 3669. Russian figures of saints, brought as trophies from Bomarsund in 1854.

In the middle of the entrance-wall: 3674. Jaw-bone of Molière.

The last room contains specimens of French porcelain. From the 1st Room the visitor proceeds to the l. to the *Chambre de la Reine Blanche* (p. 148), containing a variety of musical instruments; then to the sumptuous **Palace Chapel*, which during the revolution served as an assembly-hall, subsequently as a dissecting-room, and finally as a printing-office.

The egress leads through the back-court to the lofty, vaulted hall, which constitutes the only perfect remnant of the **Roman Baths (Thermes)**. The columns are in different places adorned with the figure of the prow of a vessel, which formed a prominent portion of the arms of the ancient *Lutetia Parisiorum*, and is still conspicuous in the arms of modern Paris. The fact that this one hall, which was the *Frigidarium*, or apartment for cold baths, is 64 ft. in length, 38 ft. in breadth, and 59 ft. in height, may serve to convey some idea of the vast extent of the ancient Roman palace. These baths and the curiosities they contain, the sole relics of the Roman period in Paris, are of little interest to the non-professional visitor; l. 2692. Statue of Julian, who was proclaimed Emperor here.

The *Garden* contains a number of interesting mediæval architectural fragments, many of them rescued from edifices demolished in the course of the metropolitan improvements.

No. 3732. Cross from the Church of St. Vladimir at Sebastopol, presented by Marshal Pélissier (Duke of Malakoff).

Ascending the street towards the S. the stranger will soon arrive at the **Sorbonne**, or buildings of the university of Paris, erected about the middle of the 17th cent. The three faculties of theology (Rom. Cath.), science, and literature have their seat here. The lectures are open to the public.

The Sorbonne, originally a theological college only, was founded in 1250 by Robert de Sorbon, the confessor of Louis IX. and during the middle ages enjoyed the highest reputation. It

not unfrequently even opposed the authority of the Pope, as, for example, when it rejected the 'Unigenitus' bull. Subsequently it became the opponent of the Jesuits, as well as of the school of philosophy of the 18th cent., whose sarcasms were usually levelled at the Sorbonne.

The medical and legal faculties possess buildings of their own. The *École de Médecine* is in the street of the same name, near the Hôtel de Cluny, and the *École de Droit*, Place du Panthéon 8.

21. Pantheon.

Library of Ste. Geneviève.

The *Church of Sainte Geneviève*, or ***Pantheon**, as it is more usually termed, which occupies the most elevated situation in Paris, stands on the site of an ancient church erected in honour of Ste. Geneviève, who was interred here in 511. The present edifice was designed by *Soufflot*, and the foundation-stone laid by Louis XV. in 1764.

The new structure was also dedicated to Ste. Geneviève, the protectress of the city of Paris. The Convention, however, in 1791 determined that it should be converted into a species of temple, and gave it the name of 'Pantheon', dedicated '*Aux grands hommes la patrie reconnaissante*', as the inscription on the frieze still records. The inscription was erased in 1822, but was renewed in 1830 after the July revolution, and still retains its place, notwithstanding the decree of Dec. 6th, 1851, by which the edifice has been restored to its sacred use under its original appellation of '*Église Ste. Geneviève*'. For upwards of 60 years the 'Pantheon' has been a source of discord between church and state, and has experienced vicissitudes from which, however, it appears now to enjoy a respite.

Although cruciform in shape, this magnificent structure hardly possesses an ecclesiastical character. The form is nearly that of a Greek cross, 373 ft. in length and 277 ft. in breadth, surmounted by a majestic dome (281 ft. in height), terminating in a lantern, and surrounded by a gallery and balustrade. The portico, which is approached by a flight of 11 steps, occupying the entire breadth of the edifice, is supported by a triple row of handsome Corinthian columns, 64 ft. in height.

The *Pediment* above the portico, 135 ft. in length and 23 ft. in height, contains a fine *group in high relief by *David d'Angers*. The principal figure, 16 ft. in height, represents France in the act of distributing garlands to her sons; to the l., under the protection of Liberty, several illustrious civilians are represented: Malesherbes, Mirabeau, Monge, and Fénélon; then Manuel, Carnot, the celebrated general of engineers, and leader of the wars of the first revolution, Berthollet, the chemist, and

Laplace, the mathematician. A second row consists of the painter David, Cuvier, Lafayette, Voltaire, Rousseau, and the physician Bichat. To the r., beside a figure emblematic of History, are soldiers of the republic and of the empire, among them Bonaparte, as leader of the Italian army; behind him a stern old grenadier leaning on his musket, emblematic of Service.

In front of the entrance are two groups in sandstone by *Maindron*, representing Ste. Geneviève inducing Attila, the leader of the Huns, to abstain from devastating Paris, and the baptism of the Franconian king Clovis by St. Remigius.

For the ascent of the Dome (see below) and the inspection of the vaults two tickets must be procured here, the former costing 30, the latter 50 c. One of the custodians in the l. aisle points out the way.

The interior consists of a spacious rotunda, flanked by a gallery supported by Corinthian columns. The names of those who fell in the revolution of 1830 were formerly engraved on the pillars in gilded letters, but are now concealed by the new wainscoting. The nave and transepts are adorned with copies of eight of the frescoes in the Vatican by Raphael and Michael Angelo.

The staircase leading to the *Dome* (accessible 11—5 o'clock only; card of admission see above) is in the left transept. The interior of the dome is first reached by 328 steps. The visitor will here have an opportunity of inspecting the painting by *Gros*, executed in 1824, for which the artist received a remuneration of 100,000 fr. This fine composition, which covers a superficies of 3698 sq. ft., represents Ste. Geneviève receiving homage from Clovis, the first Christian monarch of France, Charlemagne, St. Louis, and Louis XVIII. In the heavenly regions above are represented Louis XVI., Marie Antoinette, Louis XVII., and Madame Elisabeth, the 'martyrs of the revolution'.

A farther ascent of 94 steps leads to the gallery, which commands a magnificent and extensive view, but less picturesque than the prospect from the Tour St. Jacques or that commanded by Notre Dame, as from this point the course of the Seine and the bridges are not visible.

The entrance to the *Vaults (Caveaux)*; open 11—4½ o'clock; card of admission see above) is behind the high altar. They are supported by 20 pillars, and are separated by immured walls into several divisions.

Mirabeau was the first whose remains were deposited here, April 5th, 1791. Near him was placed *Marat*, the most furious of the Jacobins, who fell July 13th, 1793, by the hand of Charlotte Corday. Subsequently, however, both the bodies were

removed by order of the Convention; Mirabeau was reinterred in the cemetery of Père Lachaise, whilst the remains of Marat were ignominiously cast into the sewers of the Rue Montmartre, near the Passage du Saumon of the present day.

About the same period monuments were here erected to *Voltaire* and *Rousseau*; the former, '*aux manes de Voltaire*', bears the inscription: '*Poète, historien, philosophe, il agrandit l'esprit humain et lui apprit, qu'il devait être libre. Il défendit Calas, Sirven, de la Barre et Montbailly; combattit les athées et les fanatiques; il inspira la tolérance; il réclama les droits de l'homme contre la servitude de la féodalité*'. The sarcophagus of *Rousseau* bears the inscription: '*Ici repose l'homme de la nature et de la vérité*'; issuing from it is represented a hand with a burning torch, a somewhat inappropriate emblem of the 'light' which the great philosopher diffused around him. Both these tombs are, however, empty, the remains of the two philosophers having been secretly removed after the Restoration, and interred in some unknown spot.

Opposite to the tomb of *Voltaire* is that of *Soufflot* (d. 1781), the architect of the Pantheon.

Napoleon I. also caused several of the most eminent men of his time to be interred here; among others may be mentioned *Lagrange*, the mathematician, *Bougainville*, the circumnavigator, *Marshal Lannes*, and a number of senators.

In the centre of these vaults a remarkably loud echo may be awakened by the faintest sound. — A model of the edifice in plaster of Paris is also shown.

The Pantheon was one of the head-quarters of the insurgents in June, 1848, and was obstinately defended during two days against the attacks of the troops and the National Guard. The barricades in the vicinity were, however, soon demolished by the cannonade, and the insurgents compelled to yield.

Opposite to the portico is situated the *Mairie du 5^e Arrondissement*, erected in 1849, and on the other side the *École de Droit*, the seat of the legal faculty of the university (p. 150), the latter erected by *Soufflot*, the architect of the Pantheon. The lectures are public. Vacation in September and October.

On the N. side is situated the spacious edifice, erected by *Labrousse* and completed in 1850, which contains the *Library of Ste. Geneviève*. On the walls are inscribed a long series of names of eminent literary men of all nations. In the medallions the monogram S. G. (*Ste. Geneviève*) frequently recurs.

The vestibule is adorned with busts of *St. Bernard*, *Montaigne*, *Pascal*, *Molière*, *Lafontaine*, *Bossuet*, *Massillon*, *Voltaire*, *Buffon*, *Laplace*, *Cuvier*, *Mirabeau*, *Rousseau*, *Montesquieu*, *Fénélon*, *Racine*, *Corneille*, *Poussin*, *Descartes*, *L'Hôpital*.

The inscription over the staircase is as follows: *Bibliothèque*

Sainte Geneviève fondée par les Génovéfains en 1624, devenue propriété nationale en 1790, transférée de l'ancienne abbaye dans cet édifice en 1850. The wall of the staircase is adorned with a copy (by *Blaze*) of the School of Athens in the Vatican by Raphael, and medallions in fresco emblematic of Poetry, Theology, Philosophy, and Justice. The upper *Library Hall, the finest saloon of this description in Paris, in which iron is admirably adapted to architectural purposes, is upwards of 300 ft. in length, 60 ft. in breadth, and 40 ft. in height. The double arched roof is supported by a series of graceful iron columns resting on stone basements, between which and along the walls the bookcases are arranged. Long rows of tables, capable of accommodating 420 persons, are placed here for the convenience of readers. The library is open to the public from 10 till 3 o'clock, for students from 6 to 10 p. m.

The collection of books, which are judiciously arranged in the upper, as well as in the lower apartments, was originated by Cardinal La Rochefoucauld in 1624, and now consists of upwards of 200,000 printed books and 7000 MSS. Among the former are a considerable number of 'incunabulæ', or specimens of the earliest period of printing, when the art was still in its infancy ('in cunabulis'), and a valuable series of periodicals from the 17th cent. to the period of the empire. — Vacation from Sept. 1st to Oct. 15th.

St. Etienne du Mont, the handsome, late-Gothic church in the vicinity, with a portico in the Renaissance style, see p. 175.

22. Jardin des Plantes.

The horticultural portion is open daily from daybreak to dusk, the zoological (*Ménagerie*) from 11 to 5 (Sundays till 6) o'clock between March 1st and Oct. 31st, from 11 to 4 during the remainder of the year (sometimes, however, closed in winter and in unfavourable weather).

When the weather is such as to render it necessary that the animals should be kept under cover, the visitor requires a card of admission in order to obtain access to the interior of the buildings (1—4 o'clock). This card is obtained gratis at the office of the *Administration*, opposite the Fontaine Cuvier (p. 156), not far from the entrance to the gardens, by showing a passport or visiting-card. The *animaux féroces* are fed at 2 or 3 o'clock, according to the season, to see which tickets must be obtained in the same way at the office of the *Administration*.

The *Museum of Natural History* (comprising zoological, botanical, geological, mineralogical, and anatomical collections) is open to the public on Tuesd. and Thursd. from 2 to 5, on Sund. from 1 to 5, in winter till 4 o'clock; strangers are admitted on

[illegible]

Tuesd., Thursd., and Sat. from 11 to 2 by ticket, obtained at the Administration.

The *Hot-houses* (*Serres*) are accessible on Mond., Wed., and Thursd. from 10 to 2 and from 3 to 6 o'clock, by card of admission, obtained as above.

Near the botanical gallery is a *Café*, in front of which stands the oldest acacia in Europe, having been planted by *Robin*, gardener of Louis XIII., the first introducer of the tree (*Robinia Pseudacacia*). — *Restaurants* near the Jardin des Plantes, see p. 14.

The visitor is recommended to enter the garden by the gate opposite the Fontaine Cuvier (comp. p. 156).

The *Jardin des Plantes*, situated on the S.E. side of Paris, extends from E. to W., from the *Pont d'Austerlitz* (which after the entrance of the Allies into Paris received the name of *Pont du Roi*, and is inscribed with the names of the officers who fell at Austerlitz) to the Rue Geoffroy St. Hilaire, a distance of nearly 700 yds.; its greatest breadth, near the E. extremity, is about 400 yds. Almost everything connected with natural science which Paris contains appears to be here concentrated: living plants and animals, rare collections, laboratories, library, etc. The lectures, to which the public have gratuitous access, are delivered in the *Amphitheatre*, a saloon capable of containing 1200 persons. At the entrances to the garden and at the doors of the amphitheatre lists of the lectures are usually posted up; they comprise zoology, physiology, anatomy, chemistry, physical science, mineralogy, geology, and botany, and are given by a staff of about 15 professors. Scientific men of European celebrity have received their education here; among others may be mentioned the eminent botanists de Jussieu (Bernard d. 1776, Laurent d. 1836, Adrien d. 1853), the mineralogists Daubenton (d. 1799) and Haüy (d. 1822), and the zoologists Buffon (d. 1788), Lacépède (d. 1826), Cuvier (d. 1832), and Geoffroy St. Hilaire (d. 1844).

The project of laying out the Jardin des Plantes was first formed in 1626, and steps for putting it into execution were taken by *Guy de Labrousse* about 1635. In 1732 the celebrated *Buffon* became director of the gardens, and was the originator of all the collections of the present day. He died here in July 1788, whilst in the zenith of his reputation.

His successor was *Bernardin de St. Pierre*, under whose auspices (1794) the animals preserved in the menageries of Versailles and Raincy were transferred to the 'Jardin du Roi', as this garden was then termed.

Under Napoleon I., a great promoter of the cultivation of natural science, the collections were considerably enlarged.

In 1805 *Humboldt* presented a collection of 4500 tropical plants, brought by him from America, 3000 of which belonged

to species hitherto unknown. To his intercession the garden was indebted for its preservation from injury on the entrance of the allied troops into Paris in 1814. During the siege of Paris by the Prussians in 1870—71, the garden suffered seriously in various respects. Ambulances were at that time, as well as subsequently under the Commune, established here, and when the citizens were driven to extremities by famine, the authorities directed a number of the animals to be sold to the butchers (elephant, camel, buffaloes, fowls, etc.). The gardens are now more correctly termed the '*Muséum d'Histoire Naturelle*', although the original name is still commonly employed.

Opposite to the N.W. entrance, at the corner of the Rue St. Victor and the Rue Cuvier, stands the *Fontaine Cuvier*, erected during the reign of Louis Philippe. The figure in a sitting posture, with the inscription '*rerum cognoscere causas*', as well as the figures of animals, indicate the object which the natural sciences have in view.

Entering the gardens by this gate, the visitor immediately ascends by the tortuous paths of the *Labyrinth* to the '*Gloriette*', a pavilion erected on the summit of a slight eminence which was once a heap of rubbish thrown here by the inhabitants of the Quartier St. Victor. On one of the pillars, under the sun-dial, is the inscription: '*Horas non numero nisi serenas*'. ('I count none but the bright hours'.) The view from this point comprises a large portion of the city and its environs in the direction of Montmartre, Vincennes, and Sceaux.

On the E. slope of the eminence is a magnificent cedar of Lebanon, the first seen in France, presented in 1734 by Dr. Collinson, an English physician, and planted here the following year by the elder de Jussieu. It now measures upwards of 11 ft. in circumference, and is still in a thriving condition. At the foot of the slope is a monument to the memory of *Daubenton* (d. 1799), a scientific man of high reputation, and formerly a superintendent of the collections of the Jardin des Plantes.

In the vicinity is situated the *Administration*, or manager's office, where, on exhibiting a passport (or visiting-card), strangers are provided with cards of admission (p. 154).

The *Zoological Museum* (*Galleries de Zoologie*), adjoining the labyrinth to the S., is upwards of 400 ft. in length, with the entrance in the centre. Extensive as the building is, it hardly suffices to contain the numerous collections.

The building, which contains the *Library*, and the *Geological*, *Mineralogical*, and *Botanical Collections*, is 580 ft. in length, and consists of a single story only.

The vestibule of the *Geological Department* contains a large fresco recently executed, representing scenes from the Arctic regions. The E. and W. sides of the hall are also adorned

with paintings: W., the limestone cliffs of the Flletschberg, and the fall of the Staubbach near Lauterbrunnen, alluvial land formed by the Aare between Meiringen and Brienz; E., the Rosenlauri Glacier in the Bernese Oberland, the eruption of Mount Vesuvius in 1822, the volcanic islands of Stromboli (Lipari Islands), basaltic lava near the waterfall of Quereil in the Department of Puy de Dôme, relief of the island of Réunion, executed 1845—52; statue of Yermak, 'conquérant de la Sibérie', in Siberian graphite. In the centre of the hall a statue of *Cuvier* in marble, by David d'Angers. This collection is admirably arranged, and affords every facility to visitors who desire to examine it minutely.

At the entrance to the *Botanical Department* stands a statue of *Adrien de Jussieu*, by Héral. Non-professional visitors will find this collection similar, and in some respects inferior, to that at Kew: specimens of wood, bark, roots, models of fruit, fossil plants, etc. The following objects of interest deserve special mention: models in wax of fungi, executed by Pinson, presented to Charles X. by the Emperor of Austria, and valued at 1000 l.; huge trunks of palm-trees; a large round table formed of a solid slab of the wood of the Baobab tree.

The *Library*, consisting of works on natural history, and comprising a valuable collection of MSS. and original drawings, is situated in the S.W. wing of the building above mentioned.

The *Cabinet of Comparative Anatomy*, situated on the N. side of the garden, contains human and other skeletons, anatomical sections of animals, casts of the heads of criminals, as well as of eminent musicians, authors, etc. In the court skeletons of large sea-fish, a whale, etc.

The *Zoological Museum (Ménagerie)*; admission see p. 154) is the most frequented part of the entire establishment. An idea of its arrangements will be best formed by consulting the annexed plan. The pentagonal building in the centre (*Rotonde des grands animaux*) contains the large graminivorous animals: elephants, giraffes, hippopotami, etc.; in the long building on the W. side are kept the beasts of prey (*animaux féroces*): lions, tigers, hyenas, wolves, etc. The interior arrangements of the different cages and pavilions can only be inspected by special permission (p. 154), or in some cases by a trifling fee to the attendant.

The large semicircular *Palais des Singes* ('palace of monkeys') is a constant source of attraction to spectators. The same may be said of the

Bears' Den (Fosse aux ours), 'Martin' (named after his predecessor brought from Berne) being frequently called upon to exhibit his uncouth gambols.

The confined space in front of the *Elephant's Cage* is always crowded, its inmate being an unfailing source of amusement.

Birds and Snakes, Crocodiles, Chameleons, and Tortoises are kept in cages and sheds on the N. side of the garden.

The **Botanic Garden** is intersected by three beautiful avenues of lime and chestnut-trees, and perfumed with the fragrance of the choicest flowers, which render it one of the most delightful promenades in Paris. — Kitchen-herbs are denoted by green labels, medical plants by red, poisonous plants by black, those employed in dyeing by blue, and ornamental plants by yellow.

The *Nursery of Forest-trees* occupies the S.E. side of the garden.

23. The Gobelins.

The '*Manufactures de tapisseries des Gobelins et de tapis de la Savonnerie*', Avenue des Gobelins (formerly Rue Mouffetard), was entirely destroyed on May 25th, 1871, having been set on fire by the insurgents after they had been driven from the position they occupied at La Butte-aux-Cailles in the vicinity. Some of the most valuable pieces of tapestry had been removed to a place of safety before the war, but the greater part of the valuable collection preserved here was destroyed. It is probable that the establishment will be re-erected, but a considerable time must necessarily elapse before it can be re-opened.

At the S.E. extremity of Paris, on the l. bank of the Seine, the brook *la Bièvre* skirts the city, and falls into the Seine above the Pont d'Austerlitz. During several centuries its water has been considered peculiarly adapted for dyeing purposes. In 1450 *Jean Gobel* erected a dyeing establishment on its banks, which was combined by his successors with a manufactory of tapestry.

These manufacturers had acquired such a high reputation about the middle of the 17th cent., that *Colbert*, the minister of Louis XIV., and an active promoter of industrial enterprise, caused the establishment to be purchased and carried on at the expense of government.

After the lapse of years, however, the manufactory was found to yield profits totally inadequate to the expense of its maintenance. It was therefore converted into an establishment for the exclusive supply of the family of the reigning monarch with the choicest fabrics which art can produce. Its manufactures were also presented as gifts to foreign courts, personages of high rank, ambassadors, etc.

The same remarks apply to the *Savonnerie*, a carpet manufactory founded in 1604 by Marie de Medicis, which derived its appellation from having been originally established in a soap manufactory, but was in 1826 transferred to the same building as the Gobelins.

About 150 workmen were employed in these establishments, each of whom received 1000—3000 fr. per annum. These were

of course all intelligent men of a superior class, and styled themselves 'artistes-ouvriers'.

Work of this description requires the utmost patience and the most practised eye, although there is little scope for originality, the object being simply to imitate paintings and other designs accurately. An area of 6 sq. inches was the average daily task of each workman. Many years were therefore sometimes requisite for the execution of the larger designs, which when complete were worth 2000—6000 l. The perfection, however, to which the art had attained is truly astonishing, and its results may be not inaptly compared to literary works translated from some foreign language by a masterly hand.

The buildings in which the manufactory was established were formerly in a most unattractive situation in the long Rue Mouffetard, inhabited by the poorest classes only, and the head-quarters of rag-collectors (*chiffonniers*); but the S. portion of the old street has been removed to make way for the broad and handsome Avenue des Gobelins.

At the S. extremity of the Rue Mouffetard, where the Avenue des Gobelins commences, is situated the church of *St. Médard*, containing the 'wonder-working' shrine of a certain Abbé Paris, to which in 1732 Louis XV. forbade pilgrimages to be made. This gave rise to the witticism:

*'De par le Roi, défense à Dieu,
De faire miracle en ce lieu.'*

The S. continuation of the Avenue des Gobelins is termed the *Avenue d'Italie*. The *Prison Disciplinaire* situated here (No. 38) was the scene of a horrible tragedy on May 25th, 1871. On May 19th the Commune had arrested the peaceful and unoffending Dominicans who presided over the school Albert le Grand at Arcueil (S. of Paris), and incarcerated them in the Fort de Bicêtre. On the 25th they were transferred to the above-mentioned prison, whence they were conducted to the nearest barricade. The insurgents, however, being compelled to retreat, again consigned their victims to the prison. A few minutes later they desired them to quit the prison one by one, and each as he emerged into the street was shot dead. The entire staff of the establishment, monks, professors, and domestics, 19 in number, were thus cruelly and wantonly murdered in cold blood.

24. Hôtel des Monnaies.

One half of the space on the Quai Conti, between the Pont Neuf and the Pont des Arts, is occupied by the extensive buildings (completed in 1755) of the *Mint*, upwards of 120 yds. in length, and usually known as *La Monnaie*. The exhibition-rooms are open to the public on Tuesdays and Fridays from 12 to

o'clock; the mint itself, the work-rooms, laboratories, etc. are accessible on the same days at the same hours by special permission only, for which application should be made to 'Monsieur le Président de la Commission des Monnaies et des Médailles, à l'Hôtel des Monnaies'. (Comp. form given at p. 162).

The staircase to the r. in the vestibule ascends to the exhibition-rooms. Beginning on the left-hand side in the principal room, the visitor will perceive an interesting collection of medals, arranged chronologically, from the time of Charlemagne down to the present day. Those of the reign of Louis XIV. and Louis Philippe are especially numerous; the first case by the window also contains medals of Luther, Bucer, Melancthon, and Ignatius Loyola.

To the r. are exhibited coins of various states. The last case contains the most ancient, those of the Merovingian period.

The three cases by the window to the r. contain a series of smaller medals (*jetons particuliers*).

The following rooms contain models of dies, a collection of medals of the period of the consulate and the empire, and others in commemoration of the German campaigns of 1805—1807. A model of the *Vendôme Column*, which is placed here, with the statue of the emperor in his coronation robes, affords the visitor a better opportunity of examining the reliefs and other details than the original itself. Here, too, is a bust of Napoleon I. by Canova, executed in 1806, and a cast of the emperor's face taken 20 hours after death.

The upper apartments contain a collection of old dies, royal seals, and other objects of little interest.

The *Laboratoire* and *Ateliers*, with their steam-engines, furnaces, and machinery, are well worth visiting. The coining-machines, the invention of M. Thonneller, are highly ingenious. — In the same establishment are performed all the operations of assaying and stamping the gold and silver wares of the jewellers, as well as the coining of private medals and counters, an especial privilege of the Parisian mint.

Pont Neuf, see p. 108.

25. Institut de France.

This singular looking edifice is situated on the Quai Conti (No. 23), on the l. bank of the Seine, at the S. extremity of the Pont des Arts, and opposite to the Louvre. It has two lateral projecting pavillions with arcades and is surmounted by a dome; the approach is adorned with a fountain and two figures of lions. The institution was originally founded by Cardinal *Mazarin* for the education of youths from the newly acquired provinces of Roussillon, Pignerol, Flanders, and Alsace. It was erected in the

latter half of the 17th cent., and occupies the site of the *Tour de Nesle*, the traditional scene of many a dark tragedy.

Though originally called the *Collège Mazarin*, it was popularly known as the *Collège des Quatre Nations*. During the revolution it was converted into a prison, but in 1795 was ceded by the Convention to the *Académies*, or societies of savants, who had hitherto held their sessions in the Louvre, and its appellation changed.

The *Institut de France* embraces five departments:

1. The *Académie Française*, the principal task of which is the supervision of the French language, and its orthography, and the publication of the *Dictionnaire de l'Académie*, consisting of 40 members. The annual session takes place in May, the weekly meetings every Thursday, 2 $\frac{1}{2}$ —4 $\frac{1}{2}$ o'clock.

2. The *Académie des Inscriptions et Belles Lettres* is devoted to the study of the ancient languages and to archæological research; 40 members. Secretary *M. C. Guigniaut*. Annual session in July, weekly meetings every Friday, 3—5 o'clock.

3. The *Académie des Sciences* (mathematics and natural science) consists of 68 members. Secretary for the first of these branches *M. Elie de Beaumont*, for the second *M. G. Dumas*. Annual session at the end of December; weekly meetings, to which the public are admitted, every Monday, 3—5 o'clock.

4. The *Académie des Beaux Arts* (painting, sculpture, architecture, musical composition) consists of 40 members. Secretary *M. Beulé*. Annual session on the first Saturday in October; weekly meetings every Saturday, 3—5 o'clock.

5. The *Académie des Sciences Morales et Politiques* (philosophy, history, political economy) has 40 members. Secretary *M. Mignet*. Annual session in April; weekly meetings every Saturday, 12—2 o'clock.

The Institut therefore numbers 223 members, whose complement is replenished by election when necessary. Each member receives an annual sum of 1500 fr. The title of 'Membre de l'Institut' is the object of the highest aspirations of every literary and scientific Frenchman.

Strangers, and especially the learned, will find a visit to some of these meetings in the *Palais de l'Institut* of the highest interest. They will have an admirable opportunity of hearing discussions in which the most eminent French savants take part. The grand session of the five departments combined is held on Aug. 15th (Napoleon's Day) in a hall which was formerly the church, when the annual distribution of prizes takes place. By a decree of April, 1855, the period of the annual session of each academy separately is determined by the minister of instruction.

Strangers obtain access to these meetings by addressing a

written application to the secretary of the department they desire to visit†.

Strangers are not admitted to the valuable and admirably arranged *Library* of the Institut unless accompanied by a member. A second library, the *Bibliothèque Mazarine* (in the first court, to the l. of the entrance), contains 120,000 vols., 50,000 MSS., and many valuable antiquities and curiosities. Admission daily from 10 to 3 o'clock. Vacation from Sept. 15th to Nov. 1st.

26. Ecole des Beaux Arts.

In the immediate vicinity of the Institut de France, on the W. side, is situated the *École des Beaux Arts*, entrance Rue Bonaparte 14, accessible daily from 10 to 4 o'clock (fee 1 fr.); in September on Wed., Thursd., and Frid. only. The fine arts taught here are painting, sculpture, engraving, gem-cutting, and architecture. The edifice, completed in 1838, is admirably adapted for its purpose. It occupies the site of the former monastery *des Petits Augustins*.

A railing separates the court of the Ecole des Beaux Arts from the Rue Bonaparte. At the entrance are colossal busts of Puget and Poussin, by *Mercier*.

The *Court* contains numerous, and among them several admirable, *Fragments of French Edifices*, portals, cornices, etc., from the Gallo-Roman period down to the 16th cent. These are remnants of the Musée des Monuments Français, founded here at the time of the first revolution by the indefatigable painter *Alex. Lenoir*, and consisting of interesting monuments and fragments rescued from the ruins of churches and châteaux. In 1816 Louis XVIII. dispersed the collection, and ordered most of the tombstones to be restored to their original positions. Many fragments however still remain here. In the centre of the court is a Corinthian column in marble, surmounted by a bronze statue of Abundance. Immediately to the r. the celebrated portal of the Château d'Anet, which Henry II. caused to be erected in 1548,

† The application may be worded as follows: 'Monsieur, je prends la liberté, en qualité d'étranger, de vous prier de vouloir bien m'autoriser à assister à la prochaine séance de l'Académie des . . .

Serait-ce abuser de votre obligeance que de vous prier de vouloir bien adresser cette autorisation à l'adresse ci-dessous.

Veillez bien, Monsieur, excuser mon importunité et recevoir à l'avance les remerciements de

votre très-humble serviteur'.

Name, profession, and address should be written very distinctly, and the letter prepaid (postage 10 c.). For one of the weekly meetings the address is: 'A Monsieur le Secrétaire perpétuel de l'Académie des . . . (mentioning the name of the department) au Palais de l'Institut'; for one of the annual sessions: 'A Monsieur le Chef du Secrétariat de l'Institut, au Palais de l'Institut'.

by Jean Goujon and Philibert Delorme, for Diana of Poitiers, forms the entrance to the former abbey church. The latter contains a fine copy by Sigalon of Michael Angelo's Last Judgment, and a number of casts of celebrated antiques and works by Michael Angelo. In the court, adjacent to the portal, some fragments built into the wall once belonged to the Hôtel de la Trémouille, which formerly stood in the Rue des Bourdonnais, and are interesting as relics of a fine edifice of the 14th cent. The first court is divided into two portions by the *Arc de Gaillon*, the façade of a partly Gothic, partly Renaissance palace of that name (p. 233) erected in 1500 by Cardinal d'Amboise, minister of Louis XII. It was carefully transported hither and re-erected by M. Lenoir. Beyond it are a number of statues copied from antiques by young French sculptors at Rome.

The *Principal Building*, which bounds this court on the W. side, is upwards of 80 yds. in length. The *Façade, designed by *Duban*, and completed in 1838, is a characteristic example of the French style of architecture, based on the better Italian Renaissance, formerly in vogue, but now neglected. Three rooms in the upper story contain works of all the pupils since 1721 who have been selected to be sent to Rome; in others are portraits of professors, and models of ancient structures in plaster or cork: the amphitheatres of Arles and Orange, the Colosseum, the Baths of Augustus, the leaning tower of Pisa, etc.

The amphitheatrical examination-hall, the most interesting part of the establishment, contains a celebrated *picture by *Paul Delaroche* (d. 1856), painted on the 'hemicycle' of the wall. The greater number of the 75 figures represent celebrated artists of all ages and nations, slightly over life-size. On a lofty throne in the centre, as representatives of the three arts, are the three great Greek masters, Phidias the sculptor, Iktinos, the architect of the Parthenon, and Apelles the painter. Four female figures in front of these represent (l.) Greek and Gothic, (r.) Roman and Renaissance art. The Muse of Gothic art with long fair hair is a portrait of the artist's wife, a daughter of Horace Vernet. Among the artists are (to the l. of the centre) the French sculptors Puget and Goujon; then Benvenuto Cellini; by the first column Peter Vischer of Nuremberg with a cap; then the French painters Poussin and Claude Lorrain, and Spanish, Flemish, and several Italian masters. Then (to the r. of the centre) architects, among them Erwin of Steinbach, architect of Strassburg cathedral; next, Dürer, Holbein, and the great Italian masters Leonardo da Vinci, Michael Angelo, Raphael, etc. Delaroche was engaged 3½ years on this work, for which he received 80,000 fr. — A large and admirably executed engraving from this picture may be obtained at the magazine of *Goupil et Comp.*, Boulevard Montmartre 19, the *épreuves d'artiste* at 600 fr., *épreuves avec la lettre* 150 fr.

An additional façade to the Ecole des Beaux Arts towards the quay was constructed in 1861.

While in this neighbourhood the traveller is recommended next to visit the Musée d'Artillerie (see below), if disposed, and then to inspect the scene of devastation presented by the Rue du Bac, the Rue de Lille, and the Quai d'Orsay, where a long series of conflagrations raged with irresistible fury on May 22nd to 28th, 1871. In the Rue du Bac no fewer than eighteen houses, set on fire by the Communists, were destroyed, and seventeen met with the same fate in the Rue de Lille. The diabolical scheme of destruction appears, however, to have been directed chiefly against the public buildings in this quarter. The principal of these were the *Quartier* (or *Caserne*) *Bonaparte*, the *Cour des Comptes* and *Conseil d'Etat*, and the *Palais de la Légion d'Honneur*, all situated in the Rue de Lille, with façades towards the Seine on the opposite side. These three extensive and important edifices were among the first doomed to destruction, and were carefully prepared for their fate by the sinister operations of the 'petroleurs' and 'petroleuses'.

The latter especially exhibited the most demoniacal zeal and cunning in the execution of their task, gaining access to private houses, entering shops, cellars, etc. under various pretexts, for the purpose of pouring out their concealed supplies of the inflammable fluid. The above named buildings were almost entirely destroyed, little more than the external walls having survived the conflagration, and their ruins may be surveyed either from the Rue de Lille or the Quai d'Orsay. The Palais de la Légion d'Honneur, of which the exterior suffered less severely, was erected by Prince Salm-Kyrburg in 1786, and is historically interesting as the scene of Mme. de Staël's réunions. during the Directory. The Hôtel du Corps Législatif (p. 166) was struck in different places by projectiles during the sieges of 1870—71, but has otherwise escaped injury. The adjoining *Ministère des Affaires Étrangères*, however, shared the fate of those above named, part of the building having been entirely gutted by the fire, while the remainder was seriously damaged. Here in the aristocratic Quartier St. Germain, as well as in the wealthy and prosperous Rue Royale, the Rue Rivoli, etc., the rage of the Communists was directed principally against the property of government, and that of persons of rank and influence.

27. Musée d'Artillerie.

Church of St. Thomas d'Aquin.

Since the year 1797 the *Dépôt Central d'Artillerie* has been established in an edifice which was formerly a convent of the Jacobins, adjoining the church of St. Thomas d'Aquin. The spacious apartments of this extensive building contain work-shops, laboratories, models, maps, plans, etc., as well as a highly interesting museum, connected with the artillery service. The last-named department is open (gratuitously) to the public on Thursdays from 12 to 4 o'clock. The custodians are usually discharged non-commissioned officers.

The number of objects contained in the *Musée d'Artillerie* is upwards of 4000, for the thorough examination of which a catalogue ($4\frac{1}{2}$ fr.) is indispensable.

In the passage of the basement-story, the former cloisters of the ancient convent, is suspended the *Chaîne du Danube*, 630 ft. in length and about 8000 lbs. in weight, which was employed by the Turks during the siege of Vienna in 1683 for the purpose of cutting off all communication with the city by water. It formed part of the spoil brought from Vienna by the French in 1805. Another similar chain is preserved in the imperial armoury at Vienna. In the court are Russian anchors and cannons from Sebastopol; also a cannon from the former Electorate of Trèves, once planted on the fortress of Ehrenbreitstein.

The *Entrance Passage* contains 12 different kinds of breech-loading apparatus, presented by the celebrated German manufacturer Krupp.

Ground Floor. A hall here contains a collection of weapons, gun-barrels, projectiles, models of gun-carriages, etc. from the time of Louis XIV. down to the present day. Here, too, is preserved one of the Russian torpedoes which in 1854 and 1855 occasioned considerable damage to the French and English fleets before Cronstadt. In a glass case at the end of the hall are kept the arms of the Emperor of China, brought from Peking in 1860; adjacent to it, his saddle, Japanese and Mongolian weapons, and other trophies of the Chinese campaign. On the walls are a number of fire-arms of different European states. — To the l. at the end of the hall is a second room containing mediæval armour, Greek and Roman helmets, and a collection of weapons of the flint-period.

The *Upper Story* consists of the hall of armour and four galleries forming a square. The first of these contains numerous specimens of armour, most of them of the 15th and 16th centuries, coats of mail, shields, helmets, and weapons. Ancient weapons of flint, and other curious and valuable relics are preserved in glass cases.

The *First Gallery* (in a straight direction) contains guns and pistols with flint-locks, cross-bows, etc. In the glass cabinet are

preserved oriental weapons, some of them richly decorated with jewels. Above it several trophies from the Crimean war.

The *Second Gallery* contains fire-arms, lances, and halberds. In the glass cabinet, firelocks and flint guns of the 16th—18th cent. The small glass cases by the window contain some historically interesting weapons. Ancient and modern guns and pistols of rich workmanship: No. 1831. Indian gun; Nos. 1838—1848. Guns from Algiers; No. 1849. A gun inlaid with gold and precious stones, manufactured at Rotterdam, and destined by Napoleon I. as a present for the Dey of Morocco.

In the *Third Gallery* are more modern fire-arms of various descriptions. In glass cabinets, Etruscan and Roman arms.

The *Fourth Gallery* contains swords, rapiers, poniards, halberds, falchions.

The contiguous church of **St. Thomas d'Aquin**, erected 1740, is the parish church of the aristocratic Faubourg St. Germain. It possesses little to interest the stranger, with the exception of a few good pictures: in the choir frescoes by *Blondel*, and the Ascension, painted on the ceiling, by *Lemoine*; Descent from the Cross by *Guillemot*; St. Thomas Aquinas calming a storm, by *Ary Scheffer*; Christ on the Mount of Olives, a landscape by *E. Bertin*.

Sainte Clotilde, the modern Gothic church of the Faubourg St. Germain, see p. 177.

28. Palais du Corps Législatif.

The Place de la Concorde is connected with the l. bank of the Seine by a bridge of the same name, opposite to which is situated the posterior façade of the

Palais du Corps Législatif, an edifice in the style of a Greek temple, adorned with allegorical statues and reliefs. In front of the principal façade in the Rue de l'Université is a marble statue by *Feuchères* representing Law, erected in 1855 by a minister of the Emperor. The palace, formerly *Palais Bourbon*, was commenced by Girardini in 1722 for the dowager Duchess of Bourbon, and continued by Mansard. The Prince of Condé expended 20 million fr. on the edifice. In 1795 the Council of Five Hundred held their sittings here, and subsequently the Chamber of Deputies, whose president resided in the palace. Access daily (gratis of 1 fr. or more).

The principal saloons in the palace (entrance from the river) are: the *Salle de la Paix*, with ceiling painted by *Horace Vernet*, and several copies of antiques; *Salle du Trône*, now disused: in the *Salle Casimir Périer* are the statues of Mirabeau, and Bailly, the well-known mayor of Paris in 1786, by *Jaley*, C. Périer by *Duret*, and General Foy by *Desprez*; in the *Salle des Conférences*, decorated by *Heim*, a Mazeppa by *H. Vernet*. The Assembly Hall,

decorated with allegorical statues, has retained its original form. Here, on Feb. 24th, 1848, the Duchess of Orleans with her two sons, the Count of Paris and the Duke of Chartres, appeared before the National Assembly in order to endeavour to secure the throne for them. On May 15th of the same year the National Assembly was expelled hence by the Socialists, and order restored by the National Guard. From 1863 down to the Revolution of 1870 the number of deputies was 283 (under the July kingdom 459).

Above the Pont de la Concorde, opposite the *Palais de la Légion d'Honneur* (p. 165), is situated the *Pont de Solferino*, constructed in 1858—59, inscribed with the names of victories gained in the Crimea.

29. Hôtel des Invalides.

Napoleon's Tomb. Champ de Mars. Puits Artésien de Grenelles. Manufacture des Tabacs.

One of the most conspicuous objects in Paris is the lofty gilded dome of the *Église des Invalides*, situated at the S.W. extremity of the city, and distinctly visible from every part of it; from a distance the basement appears to be formed by the extensive *Hôtel* itself, which, however, is detached from the church.

By a decree of April 15th, 1670, Louis XIV. founded this splendid institution, '*pour assurer une existence heureuse aux militaires qui, vieillards mutilés ou infirmes, se trouveraient sans ressources après avoir blanchi sous les drapeaux ou versé leur sang pour la patrie*'. The structure was commenced in 1671, under the superintendence of the talented architect *Libéral Bruant*, and completed in 1675.

Soldiers disabled by wounds, and those who have served for 30 years are entitled to be received into the establishment. The present number of inmates considerably exceeds 2000, of whom about 160 are officers. In case of necessity, however, the institution can accommodate 5000 persons. Besides board and lodging, each inmate receives a small monthly pension, a colonel 30 fr., a major 20 fr., a captain 10 fr., lieutenants and corporals 5—3 fr., privates 2 fr. A loaf of excellent white bread and a bottle of good wine are daily distributed to all inmates alike. On Sundays at 12 o'clock military mass is performed in the church, at half past 12 a parade with military music is held in the Cour d'Honneur (p. 168).

The gate of the court, which is surrounded on three sides by dry moats, 19 ft. in breadth, is approached by the *Esplanade des Invalides*, a double avenue, about 270 yds. long. The sentinels of the gate are posted in the two guard-houses at the entrance.

A '*Batterie Trophée*' of eighteen guns is here placed, and employed in firing salutes on grand occasions. To the right (facing the Seine) are two French 24-pounders, which in 1837

were employed in the siege of Constantine; two Austrian cannons, one cast in 1681, the other in 1580, with the inscription in German: '*When my song resounds in the air, many a wall will fall before me*'; four Prussian guns, decorated with the images and names of four Electors; a Dutch 24-pounder, captured at the siege of Antwerp in 1832; four cannons and two howitzers from Sebastopol; a mortar from Algiers. To the left: the first gun is from Wurtemberg, a master-piece of its kind, decorated with allegorical statuettes, and one of the Duke; a Venetian piece, of 1708; the remaining pieces correspond to those on the r. side.

The remaining portion of the terrace is laid out in small gardens, which it is the privilege of the 'invalides' to cultivate; several of them are adorned with small statues of Napoleon I., whose memory is still fondly cherished by the few veterans who still survive him.

The *Front* of this handsome edifice, with its three pavilions, is upwards of 600 ft. in length. At the corners of the lateral pavilions are placed four groups in bronze, by Desjardins, emblematic of four conquered nations (Burgundy, Germany, Spain, Holland), formerly appertaining to the statue of Louis XIV. in the Place des Victoires, but transferred to their present position in the year 1800.

The building consists of three stories; the dormer-windows are curiously constructed of military trophies in stone, surmounted by helmets. On the tympanum above the entrance is an equestrian statue of Louis XIV., with the inscription: *Ludovicus Magnus militibus, regali munificentia in perpetuum providens, has aedes posuit 1675.*

In the large inner court with its open arcades, formerly termed the *Cour Royale*, now *Cour d'Honneur*, the visitor is met by an invalide (1 fr. gratuity), who conducts him through the courts and external portions of the establishment. Different guides (50 c. each) are appointed to show the dining-hall, kitchen, council-chamber, and library. The kitchen and dormitories are similar to those of large barracks. On public days visitors are admitted gratuitously to every part of the establishment.

The *Arcades* of the inner court are partially painted with scenes from the history of France in four epochs: Charlemagne, St. Louis, Louis XIV., and Napoleon I.

The *Library*, founded by Napoleon, contains about 30,000 vols. and several MSS. of Sully and Colbert, a copy of David's picture of Bonaparte crossing the St. Bernard, a fine portrait of Napoleon III. by Logier, an equestrian statuette of Marshal Turenne, and the Austrian cannon-ball which caused his death near Baden-Baden in 1675; also a large plan in relief of the Hôtel des Invalides.

The vestibule of the *Council Chamber (Salle du Conseil)* is adorned with drawings of flags and banners captured in battle and of the arms of French towns. The adjoining apartments contain portraits of the two architects of the edifice, Libéral Bruant and Jules Mansard, and of the following marshals: Lannes, Bessières, Berthier, Brune, Augereau, Masséna, Victor, Lefebvre, Kellermann, Bournonville, Davoust, Pérignon, Duc de Coigny, Serrurier, Suchet, Gouvion St. Oyr, Ney, Jourdan, Moncey, Oudinot, Lauriston, Duc de Belle Isle, Duc de Broglie, Marquis de Vioménil; also a portrait of Napoleon I. in his coronation robes, one of Louis XIV., and busts of Napoleon I., Napoleon II. and Prince Jérôme.

The four spacious *Refectories* on the ground-floor are adorned with allegorical pictures, most of which have reference to the war of Louis XIV. in the Netherlands (1672). Among others are those representing the capture of Wesel, Emmerich, and Utrecht, towns which were not in a position to defend themselves and surrendered almost without a blow. Most of these paintings are by Martin, a pupil of the prolific Van der Meulen. The plate used at the officers' table was presented by Marie Louise.

Patients in the *Infirmarie* are waited upon by 25 sisters of charity (*Sœurs de l'ordre de St. Vincent de Paul*).

The Church at present consists of two separate portions, the *Ancienne Église (Église de St. Louis, église des soldats)* and the *Église Nouvelle (Dôme des Invalides)*, the latter constructed by Jules Mansard in 1706. There is no communication between these churches.

The old church is entered by a portal on the S. side of the Cour d'Honneur. It consists of a long nave and two low aisles, and is adorned with a number of banners, most of which were captured during the African war under Louis Philippe. The last flag to the r., with the double eagle, is from Sebastopol; the white one opposite once waved on the Malakoff tower.

During the reign of Napoleon I. nearly 3000 flags adorned the nave. On the evening before the entry of the allied troops into Paris (March 30th, 1814), they were burned in the court to prevent their falling into the hands of the allies, by order of Marshal Clarke (Duc de Feltre), at that time minister of war. The order was thrice given before the Invalides could be induced to destroy their cherished trophies. On the same occasion the sword which Napoleon brought from the tomb of Frederick the Great at Potsdam in 1806 was destroyed. On Aug. 12th, 1851, on the occasion of the funeral obsequies of Marshal Sebastiani, several of the remaining flags were accidentally destroyed by fire.

Several monuments and memorial tablets on the pillars are inscribed with the names of former governors of the Hôtel des Invalides: Comte de Guibert (d. 1786), Duc de Coigny (d. 1821),

Marshal *Lobau* (d. 1838), Marshal *Moncey* (d. 1842), Marshal *Oudinot* (d. 1847) with medallion bust, Baron *Espagnac* (d. 1782), Marshal *Jourdan* (d. 1833). Two bronze tablets record the names of those marshals and officers whose remains repose in the vaults of the church, among others those of Marshal *Mortier*, who was killed in 1835 by the explosion of Fieschi's infernal machine in the Boulevard du Temple, and Marshal '*Jacques Leroy de St. Arnaud, chef de l'armée de l'Orient, décédé en mer à bord du Berthollet*' (d. 1854). On Sundays at noon mass is celebrated here, accompanied by the usual Roman Catholic military ceremonies.

The **Dôme des Invalides** (entrance on the S. side, at the back of the building; open gratis on Mond., Tuesd., Thursd., and Sat., 12—3 o'clock) consists of a square pile, 190 ft. in breadth, surmounted by a lofty dome, above which rises a lantern and cross, the summit of which is 340 ft. above the pavement. The dome was gilded during the first Empire, and again (by the electro-plating system) in 1861. It is proposed to adorn the façade with statues of Napoleon I. and 12 of his marshals.

The ***Tomb of Napoleon I.** situated under the dome is an open circular crypt, 20 ft. in depth and 38 ft. in diameter; the walls are of polished slabs of granite, adorned by ten marble reliefs by *Simart*: 1. Restoration of public order; 2. The Concordat; 3. The reformed Administration; 4. State-council; 5. The Code; 6. The University; 7. Chamber of finance; 8. Encouragement of commerce and industry; 9. Public works; 10. The Legion of Honour. The twelve colossal figures emblematic of victory were one of the last works of the celebrated *Pradier* (d. 1852); between them are six trophies consisting of 60 flags which had long lain concealed in the Luxembourg. On the pavement are recorded the names of the victories of *Rivoli*, *Pyramides*, *Marngo*, *Austerlitz*, *Jéna*, *Friedland*, *Wagram*, *Moskova*.

On the mosaic pavement, which represents a wreath of laurels, rises the sarcophagus, which consists of a single huge block of a kind of reddish-brown sandstone weighing upwards of 60 tons, brought from Lake Ladoga in Finland (the cost of the transport alone is said to have exceeded 140,000 fr.). Immediately above the crypt, at a height of 160 ft., rises the lofty dome, consisting of two cupolas, the higher of which is adorned with a painting by *Delafosse*, representing St. Louis receiving from Christ the sword with which he vanquished the foes of Christianity. The faint, bluish light admitted from above, and the sombre aspect of the crypt and its adjuncts contribute essentially to the solemn grandeur of the scene.

The entrance to the vault from the back of the high altar in the old church consists of a bronze gate flanked by two sarcophagi, on which are inscribed the names of *Duroc* and *Bertrand*, the emperor's faithful friends. The former fell at the battle of

Bautzen in 1813, the latter (d. 1844) was the emperor's constant companion in all his campaigns and in his captivity, and accompanied his remains from St. Helena in 1840 to their final resting-place in the Dôme des Invalides. Above the entrance are inscribed these words from the emperor's will: '*Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé.*'

To the right and left of the entrance stand two colossal caryatides in bronze, designed by *Duret*, one of which bears a globe, the other a sceptre and crown. They are intended to proclaim 'par leur aspect grandiose et imposant, la sainteté du lieu où l'on va descendre, et semblent destinées à la garde silencieuse et éternelle du tombeau qui renferme les restes précieux du plus grand capitaine des temps modernes'.

The monuments of *Vauban* and *Turenne*, with their recumbent figures, the former erected in 1807, the latter brought from St. Denis, are situated on the r. and l. of Napoleon's tomb, but sink into insignificance when compared with the latter.

The chapel to the l. of the entrance to the church contains the tomb of *Jérôme Buonaparte*, once King of Westphalia: a sarcophagus with a bronze statue of the prince by *Guillaume*. A smaller sarcophagus here contains the remains of Jerome's eldest son. — The chapel to the r. of the entrance to the church contains a large sarcophagus of black and white marble on a green pedestal, with the inscription *Joseph Napoléon I.*, once King of Spain.

The **Artesian Well** (*Puits Artésien de Grenelle*), situated at the extremity of the Avenue de Breteuil which diverges from the Place Vauban, is interesting even to the non-professional visitor. The well, over which rises a tower 128 ft. in height in the Place de Breteuil, is 1900 ft. in depth, and yields upwards of 200,000 gals. of water daily. This, with three new Artesian wells, of which that of Passy is the most considerable, forms one of the chief sources for the supply of the extensive waterworks of Paris.

The **Ecole Militaire**, near the S. entrance to the Dôme des Invalides, was founded in 1751 by Louis XV., 'pour y élever 500 gentilshommes dans toutes les sciences nécessaires et convenables à un officier'. In 1792 it was fitted up as a barrack (for 5000 men and 800 horses). From 1804 to 1830 the Guards were stationed here, and the edifice is still employed as a barrack. In front of the École Militaire, to the N.W., extends the

Champ de Mars, a large open space, upwards of 1000 yds. in length and 700 yds. in breadth, surrounded by rows of trees, employed as an exercising-ground, for reviews, etc. It was formerly (till 1861) enclosed by ditches and embankments, in the formation of which no fewer than 60,000 Parisians of both sexes

assisted, in the year 1790. The embankments were then furnished with rows of seats, thus enabling hundreds of thousands of the people to witness the celebrated *Fête de la Fédération*, which took place on July 14th of the same year. In front of the *École Militaire* was erected the *Autel de la Patrie*, where the king, the national assembly, and the representatives of the army and the provinces, swore fidelity to the new constitution. Talleyrand, Bishop of Autun, with 400 of the clergy, officiated in the religious portion of the ceremony. The rejoicings on this occasion were universal, as it was believed that the troubles of the revolution were now happily terminated.

A similar festival, the famous *Champ de Mai*, was celebrated with the utmost pomp by Napoleon, June 1st, 1815, and was attended with the same formalities. Here too, August, 1830, Louis Philippe presented colours to the National Guard, and in 1852 Napoleon III. distributed to the army the Eagles which were to replace the Gallic Cock.

All the principal military reviews and parades were formerly held in the Champ de Mars, but are for the present discontinued. These occasions afforded the stranger an opportunity of seeing some of the most distinguished personages in France. The best point of observation was the Pont d'Iéna, on the side nearest to the left bank of the river. Ordinary drill generally takes place on Fridays.

The races which formerly took place here were subsequently held on the new race-courses of Longchamps and the park of Vincennes, but have been temporarily discontinued.

On the Quai d'Orsay (Nr. 69), a short distance below the *Pont des Invalides* (two statues on which represent Navigation and Peace), rises the extensive

Manufacture des Tabacs, occupying the entire block between the Rue Nicot, the Rue de l'Université, and the Boucherie des Invalides. It is accessible on Thursdays only, 10—12 and 2—4 o'clock; visitors ring at the principal entrance, where a flag usually hangs. The arrangements of the establishment are interesting. About 1800—1900 hands are here employed, of whom 1400 are women; the latter, when industrious, earn 2½ fr. per diem on an average.

There are altogether 17 government manufactories of tobacco in France, all of which are dependent on that of Paris. They yield an annual revenue of 150 million fr. (6 millions sterling).

30. Blind, and Deaf and Dumb Institutions.

The **Institution des jeunes Aveugles* is situated at the S. extremity of the Boulevard des Invalides. This handsome edifice, erected in 1839—1845, with its two projecting pavilions, is separated from the boulevard by a railing. The bas-relief which adorns the pediment above the entrance, by *Jouffroy*, represents *Valentin Haüy* (d. 1822), the founder of the institution, instructing his pupils under the protection of Religion. In the court is placed a marble statue of the founder, with a blind girl at his feet. Admission by card obtained by applying to the director (comp. p. 162) on Wednesdays only, 11 $\frac{1}{4}$ —5 o'clock. The chief object of the institution is the maintenance and instruction of blind children of both sexes, of 9—13 years of age. Their residence may, if necessary, be prolonged to their 20th year. Most of the inmates are supported by government, or by the parishes to which they belong. Private pupils of any age are received for an annual sum of 1000 fr.

The usual number of inmates is 200—300, of whom three fourths are boys. The masters and female teachers are all themselves blind, most of them having been educated at this establishment.

One of the attendants (fee 1 fr.) conducts visitors through the different portions of the institution, the dining-rooms, work-rooms, dormitories, printing-office, garden, gymnastic and play-ground.

The *Printing-office* is one of the most remarkable departments. Books for the blind only are here printed in raised characters. The alphabet consists of six points, different positions and combinations of which form the different letters. The same system is employed in writing, the pupil impressing the points on paper with a pointed instrument.

The principal manual occupations of the inmates are carpentering, turning, brush-making, straw-plaiting, netting, and weaving. Specimens of their workmanship may be purchased in a room set apart for the purpose.

The most important branch of instruction is music, for which the blind usually evince a remarkable aptitude, and which of all pursuits is the best calculated to enable them to gain their own livelihood. Several public concerts are given annually in the chapel, the directors of which are blind, as well as the orchestra. The frescoes in the chapel, by *H. Lehmann*, represent Christ speaking words of consolation to the blind.

On the last Saturday of every month an examination of the pupils takes place. Visitors may obtain access by applying to the Director (comp. form given at p. 162).

The *Deaf and Dumb Institution* (*Institution des sourds-muets*), Rue St. Jacques 224, in the vicinity of the Jardin du Luxem-

bourg, is an establishment similar to the above-mentioned, but less extensive and far inferior in its internal arrangements. The *Classe d'articulation*, which usually begins at half past 4 o'clock, well merits a visit. Here different trades are likewise taught, such as turning, shoemaking, lithographing, etc. The number of pupils is about 200, 75 of whom are girls. The *Salle des Exercices* is adorned with busts of the *Abbé de l'Epée*, the founder of the establishment (p. 118), and his successor the *Abbé Sicard*. It also contains an interesting picture, representing the *Abbé de l'Epée* embracing the young *Comte de Toulouse*, one of his deaf and dumb pupils, who had been abandoned by his relations.

The altar-piece in the chapel, by *Vernet*, represents Christ healing a deaf man; to the l. is a painting of the death-bed of the *Abbé de l'Epée*, by *Peyson*, a deaf and dumb artist.

Both of these establishments are closed during the vacation (August and September).

31. Churches on the Left Bank of the Seine.

St. Sulpice. St. Etienne du Mont. St. Germain des Prés. Ste. Clotilde.

Of the churches mentioned at p. 113 the four following are situated in the S. quarter of the city, on the l. bank of the Seine.

***St. Sulpice**, a short distance to the N.W. of the *Palais du Luxembourg*, is the most important and the richest of these churches. Its proportions are strikingly grand. It was commenced in 1646, but not completed until a century later. The form of the church is a cross, 460 ft. in length, 185 ft. in breadth, 106 ft. in height; the interior consists of a nave and two aisles which surround the choir also. The façade is open to criticism, and the towers are not symmetrical.

On the W. side the church is approached by a flight of steps, divided by the projecting bases of the Doric pillars of the portico. At the entrance are placed, as receptacles for holy water, two remarkably large shells (*tridachna gigas*), which rest on rock-work of marble, designed by *Pigalle*.

The principal objects of interest are the frescoes in the chapels. R. *1st Chapel on the S. side: 1. Jacob wrestling with the Angel; 2. Balthazar ejected from the Temple; on the cupola, St. Michael conquering Satan; all by *Eug. Delacroix*.

*2nd Chapel: 1. Religion solacing a dying man; 2. Efficacy of prayer for the dead; by *Heim*.

3rd Chapel: 1. St. Roch praying for the cessation of the plague; 2. Death of the saint in the prison of Montpellier; on the ceiling his Apotheosis; executed by *Abel de Pujol* in 1821.

4th Chapel: Scenes from the life of St. Maurice, painted by *chon* in 1822.

5th Chapel: Marble monument of the pastor *Lenglet* (d. 1750), by *Michael Slooditz*.

1st lateral Chapel on the N. side: 1. St. François Xavier resuscitating a corpse; 2. Miraculous cure of sick persons past whom the saint's remains are carried, by *Lason*.

2nd Chapel: 1. St. François de Sales preaching in Savoy; 2. Ste. Chantal receiving from the saint statutes of a new order of nuns; painted by *Hesse* in 1860.

3rd Chapel: St. Paul's Conversion, and his announcement of the resurrection before the Areopagus at Athens, painted by *Drolling* in 1850.

4th Chapel: St. Vincent de Paul recommending foundlings to the care of sisters of charity; the saint at the death-bed of Louis XIII., executed by *Guillemot* in 1825.

1st Chapel on the N. side of the choir: Triumph und Martyrdom of St. John, two frescoes painted by *Glaise* in 1859.

1st Chapel on the S. side of the choir: St. Denis preaching to the heathen Romans, and his Condemnation to death, both by *Jobbé-Duval* in 1859.

The pulpit, which is supported by the staircase alone, is adorned with figures of Faith, Hope, and Charity. The organ is richly carved, and is externally the finest in Paris.

The Baptistry in the N. aisle contains a fine stained glass window representing the Marriage of the Virgin.

The statues of St. Paul and St. John by the sacristy are by *Pradier*, those of the twelve apostles on the piers of the choir transepts by *Bouchardon*.

The handsome square in front of the church is adorned by the *Fontaine St. Sulpice*, designed by Visconti, and erected in 1847. It consists of three concentric basins, one above the other, over the highest of which are placed statues of the four most celebrated preachers in France in niches: Bossuet (d. 1704), Fénelon (d. 1715), Massillon (d. 1742), and Fléchier (d. 1710).

The *Place St. Sulpice* is one of the most frequented omnibus stations. A flower-market is held here on Mondays and Thursdays.

The long edifice on the S. side of the Place is the *Séminaire de St. Sulpice*, for the education of priests. — In the vicinity is the *Marché St. Germain*, see p. 22.

**St. Etienne du Mont*, near the Pantheon, is internally an extremely interesting edifice, but externally presents a singular mixture of different architectural styles; the W. façade is partly Gothic, partly Italian. The church is believed to have been founded about the beginning of the 12th cent.; in the 13th cent. the square tower with the circular turret at the side was probably erected; in 1537 the greater portion of the edifice was rebuilt, and in 1610 the W. portal was erected by Margaret of Valois, first consort of Henry IV.

The interior consists of a nave and two aisles, the latter unusually lofty; the columns are connected half way up by arches which support a narrow gallery. The rich and elaborate decorations belong to the latest Gothic style, shortly before the transition to the Renaissance. The lofty vaulting is supported by graceful round columns, from which spring the ribs terminating in key-stones on which the arches rest. The choir is separated from the nave by a **Lectorium* (screen, French *jubé*) of the most exquisite workmanship; round the pillars wind two light and graceful spiral staircases, which ascend to the triforium.

The S. aisle, contiguous to the choir, contains the *Tomb of Ste. Geneviève* (d. about 500), the patron saint of Paris. The sarcophagus is said to be the original depository of the remains of the saint, but is evidently a work of the 18th cent. The chapel containing it is gorgeously painted and gilded in the Byzantine style.

A chapel on the same side, the 5th from the entrance, contains a life-size Entombment of Christ, in stone.

The *Pulpit*, designed by *Lahire*, is borne by a Samson, and adorned with elegant statuettes.

Most of the paintings are of the 18th cent.; the S. chapels, however, contain some fine modern works by *Grenier*, *Abel de Pujol*, *Aligny*, and *Caminade*. The stained glass dates from 1568.

The aisles contain two fine pictures presented by the city of Paris: S., the Genius of France with the Parliament interceding with Ste. Geneviève for the cessation of a famine: N., the *Prévôt des Marchands* and civic dignitaries; both executed at the end of the 17th cent. by *Largillière*, the greatest French portrait-painter of his time.

On marble tablets are inscribed the names of several illustrious personages interred in this church, among others *Pascal* (d. 1662), and *Racine* (d. 1699). On January 3rd, 1857, Archbishop *Sibour* was assassinated here by an ex-priest.

St. Germain des Prés, Rue Bonaparte, situated a short distance to the S. of the *École des Beaux Arts*, is probably the most ancient church in Paris. It was erected in 1001—1163. the lower part in the Romanesque, the upper in the Gothic style. The exterior is uninteresting.

In 1789, on the outbreak of the revolution, the church was secularised, and converted into a saltpetre manufactory; in 1794 it was seriously damaged by an explosion; under Charles X. it was once more used as a place of worship, and in 1836 the restoration was completed. The interior was gorgeously painted and gilded in 1852—56, in imitation of the ancient style in which the abbey-church was decorated.

The large frescoes on a gold ground in the choir are by *Flandrin*, on the N. side Christ entering Jerusalem, on the S. side

Christ bearing the Cross; over the arches the twelve apostles and the emblems of the evangelists, the Angel, Lion, Ox, and Eagle. The windows of the choir are filled with modern stained glass, representing Christ, the Virgin and the apostles.

The frieze of the nave above the arches is decorated with a series of frescoes by *Flandrin*, completed in 1861, representing biblical subjects, arranged in pairs, each containing a subject from the Old, and one from the New Testament.

The S. transept contains a handsome marble monument of the *Castellan* family, dating from the latter half of the 17th cent. The chapel in the choir, adjoining to the sacristy, is the burial-place of *James, Duke of Douglas* (d. 1645). The next chapel contains memorial tablets of black marble, which record the names of several illustrious men of letters interred here: *Mabillon* (d. 1707), *Descartes* (d. 1650), and *Montfaucon* (d. 1641).

The Chapel of Our Lady behind the high altar is a modern structure, adorned with the Adoration of the Magi, and the Presentation in the Temple, by *Abel de Pujol*. The Chapel of St. Paul contains a tablet in memory of the poet *Boileau*, whose heart was transferred hither from the Sainte Chapelle in 1819. The adjoining chapel contains another monument of the *Douglas* family.

The N. aisle contains the tomb of *Casimir V.* (d. 1672), king of Poland, who, after having been a Jesuit and cardinal, succeeded his brother in 1648 on the Polish throne. In 1668 he abdicated, and, resuming his ecclesiastical garb, became Abbot of St. Germain des Prés. On the wall, nearer the entrance, is a monument to the painter *Hippolyte Flandrin* (d. 1864).

**Ste. Clotilde*, Place Bellechasse, Faubourg St. Germain, near the Palais du Corps Législatif, is one of the newest churches in Paris, having been commenced in 1846 under the auspices of Queen Amélie. It is a chapel of ease to the church of St. Thomas d'Aquin, the insignificant parish church of this wealthy and aristocratic quarter of the city, and was completed in 1857 at a cost of 8 million fr.

Ste. Clotilde, the first new church (320 ft. long, 106 ft. broad, 85 ft. high) in Paris of the Gothic style, is well situated in an open space. Two towers rise above the N. portal, which contains three entrances. The interior is remarkable for its dignified simplicity, being decorated with marble reliefs only. The magnificent stained-glass windows, especially those of the choir, effectually soften and subdue the light. The frescoes of the five chapels of the choir are by *Picot*, those of the two chapels in the transepts by *Lehmann*, those in the Baptistry and Burial Chapel by *Delaborde*. The sculptures are by *Pradier*, *Duret*, *Guillaume*, *Triqueti*, *Paul Gayrand*, *Lequèsne*, etc., the stained glass by *Maréchal*, *Hesse*, *Lamotte*, and *Chancel*. The stalls in the choir are masterpieces of carving.

32. Cemetery of Montparnasse.

This cemetery, the third of the great Parisian burial-grounds, is intended for all the interments which take place in the S. portion of the city, on the l. bank of the Seine. It was first laid out in 1824, when it consisted of a space of about 30 acres; its present extent is nearly five times greater. Compared with the cemetery of Père Lachaise, and even that of Montmartre, it presents few features of interest; the stranger may, however, conveniently visit it either before or after an excursion to Versailles, the railway-station for which (*rive gauche*) is in the vicinity.

Near the entrance, to the r., is the burying-ground of the sisters of charity, where one of the most conspicuous crosses indicates the grave of *Sœur Rosalie Rendu*, who was presented with the cross of the Legion of Honour in recognition of her unwearied and disinterested labours in the Crimea. That her name is still regarded with reverence is indicated by the fresh flowers and wreaths placed on her grave at intervals by soldiers of the French army. A short distance farther, to the l. as the principal avenue is entered, is the monument of a *Mlle. Leontine Spiegel*, remarkable for the beauty of the statue in white marble which adorns it.

A cross to the l. in the principal walk, leading from N. to S., indicates the grave of *Henri Grégoire* (d. 1832), '*ancien évêque de Blois*', one of the first of the clergy who swore fidelity to the new constitution in 1790, and in 1795 a member of the council of Five Hundred. In 1815 he was deprived of his bishopric by Louis XVIII., and excluded from the Institut, of which he was a member. On his death the Archbishop of Paris refused his remains Christian burial.

In the preceding adjacent walk the visitor will perceive the names of several men of letters: *Mongez*, *Thurot*, *Duval*, etc.

In the circular space, to the l.: *Mazois* (d. 1826), an eminent architect; *Orfila*, the physician (d. 1833); *Boyer*, the celebrated surgeon (d. 1833), with a bust. — Farther on, to the l.: *Champany*, *duc de Cadoc*, minister of the exterior from 1807 to 1811.

To the r. in the principal walk: *Duval* (d. 1842), the dramatist.

In the W. avenue, to the r. when entered from the circular space: *Admiral Count Dumont d'Urville*, who, with his wife and only son, lost his life by a railway accident in 1842 (comp. p. 183), with gaudy representations of his principal voyages.

In the E. avenue: General *Henri de Mylius* (d. 1866), who entered the army in 1800; and was thrice wounded in the campaigns of Napoleon, a large monument with a bust in bronze. Then: *Boulay, de la Meurthe* (d. 1840), member of the Five

Hundred, and president of the legislative commission under Napoleon I.

In the vicinity (opposite) the singular monument of *Aug. Dornès*, '*représentant du peuple, mort pour la République*'.

In the N.E. avenue: *Jacques Lisfranc* (d. 1847), an eminent military surgeon and professor; one of the reliefs on the sides represents a scene from the battle of Leipsic, the other a lecture attended by numerous pupils.

33. The Catacombs.

The **Catacombs** were formerly quarries known, and employed as far back as the Roman period, yielding a soft kind of limestone which hardens on exposure to the air. Many of the streets in the S. part of Paris, being undermined by these quarries, began to give indications of sinking, in consequence of which steps were taken by government in 1784 to avert the danger, by constructing piers and buttresses where the upper surface was insufficiently supported. About the same time the Council of State issued a decree for the removal of the bodies from the Cemetery of the Innocents, and others, to these subterranean quarries. The catacombs were accordingly consecrated in 1786, and the work of conveying the bones to their new receptacle performed by night. During the revolution and the Reign of Terror, immense numbers of bodies were thrown into these cavities, and the bones brought from other quarters were heaped together in confused masses. In 1810, however, a regular system was commenced, for the more seemly disposition of these remains, and the proper organisation of their final resting-place. New pillars have since then been erected to support the roof, excavations made to admit more air, and channels dug to carry off the water. The galleries and different compartments are completely lined with human bones, arranged with great care and intermingled with rows of skulls. Several chapels have also been constructed entirely of the same ghastly materials, and furnished with various inscriptions. There are altogether upwards of sixty different entrances to the catacombs, the principal staircases being at the former *Barrière de l'Enfer*, in the *Rue de la Tombe Isoire*, and in the plain of *Montsouris*. These gloomy caverns once constituted one of the usual sights of Paris, but the public are now excluded, and it is a matter of great difficulty to obtain permission to visit them. The official to whom application must be made is the *Ingénieur en Chef des mines et inspecteur général des carrières de Paris*, whose office is now at the *Luxembourg*.

Another relic of the Gallo-Roman period at Paris, discovered in the spring of 1870 in the *Rue Monge* (Pl. blue 8, 10, to the W. of the *Jardin des Plantes*), at a depth of 35 ft. below the

surface of the ground, is the ruin of an ancient **Amphitheatre** (*Les Arènes*), which, however, the ordinary traveller, especially if already familiar with similar structures, will find unattractive. The building was situated on the slope of the hill of Ste. Geneviève (p. 151), in which the stage was excavated. The greater diameter measures about 60, the shorter 50 yds., and there appears to have been space to accommodate 14,000 spectators. A temporary building on the spot (admission 1 fr., devoted to the prosecution of the excavations) contains the antiquities found here (buckles, skeletons, etc.).

ENVIRONS OF PARIS.

34. Versailles.

Routes. Three different routes lead from Paris to Versailles, which is situated about 10 M. to the S. W. of the city; viz. the two railways on the r. and l. banks of the river, and the high road which lies between them. As the stranger will probably desire to visit the extensive historical museum (closed on Mondays) more than once, he may on each occasion agreeably vary his route.

On each of these different routes the traveller will perceive innumerable traces of the disastrous events of 1870—71. A few only of these need be alluded to in the following description.

Railway (Rive Droite) (Station Rue St. Lazare, 124; Pl., red 6; see p. 27) on the right bank of the Seine; first class (*diligence*) 1 fr. 50 c., second-class (*wagon*) 1 fr. 25 c.; trains from Paris every hour from 7. 30 a. m. till 8. 30 p. m., and from Versailles every hour from 7 a. m. till 10 p. m.; duration of journey 50 min. (Return-tickets available for the *rive gauche*, see p. 181).

Passing through two tunnels, the first under the Place de l'Europe, the second penetrating the ramparts, the train skirts the former *Docks Napoléon*, and quits the city. Between *Clichy* and *Asnières*, where the 'Casino d'Asnières' and a much frequented swimming-bath are situated, the Seine is crossed. The lines to Argenteuil, St. Germain, and Rouen here diverge to the r. (pp. 180, 234).

The Versailles line describes a wide curve. The long edifice to the l. of the station of *Courbevoie* is a barrack erected by Louis XV. for his Swiss Guard; under Napoleon I. it was occupied by the Imperial Guards. The next station is *Puteaux*. The line traverses elevated ground, and affords an extensive prospect of Paris, the Bois de Boulogne, and the valley of the Seine.

Mont Valérien, the base of which is skirted by the railway near the station of *Suresnes*, rises 600 ft. above the Seine, and commands a magnificent view. It cannot be visited without the permission of the commandant. The summit was formerly occupied by *Le Calvaire*, a monastery erected in the reign of

Louis XIII., and a popular resort of the pious. Napoleon I. caused the building to be demolished, and an establishment for the education of daughters of members of the Legion of Honour to be erected on the site. Under the Restoration the hill again came into the possession of an ecclesiastical body, the *Pères de la Foi*, and was once more frequented by pilgrims. These ecclesiastics were dispersed by the revolution of July, and ten years later the fortifications were commenced. In 1870—71 the fort played a prominent part in both the sieges of Paris. On the final re-establishment of peace on May 28th, 1871, it was little more than a heap of ruins, but will probably be restored.

The train next stops at the station of *St. Cloud* (p. 199), then passes through a short tunnel, and skirts the deer-park of the château. Some distance farther, a second tunnel.

To the r. of the line is situated *Ville d'Avray*, a pleasant and picturesque summer resort of the Parisians, which is also the station for *Sèvres* (p. 201). *Chaville* is next passed, and the train reaches the viaduct which crosses the high road and unites the lines of the right and left banks.

The station of this line (*rive droite*) at Versailles is nearly 1 M. distant from the palace (omnibus 30 c.). On the way thither the traveller passes an open space in which, to the r., is situated Lemaire's *Statue of General Hoche*, '*né à Versailles le 24 Juin 1768, soldat à 16 ans, général en chef à 25, mort à 29, pacificateur de la Vendée*'. Another monument to the memory of this illustrious soldier has been erected near Neuwied on the Rhine, where, shortly before his sudden death at Wetzlar, he had crossed the river and repulsed the Austrian forces.

Railway (Rive Gauche) (Station Boulevard Mont Parnasse 44, 35 min. drive from the Bourse, Pl., blue 6) on the left bank of the Seine; fares the same as by the *rive droite*; the journey occupies 40 min. Trains from Paris every hour from 7 a. m. till 11 p. m., from Versailles every hour from 6. 30 a. m. till 10. 30 p. m. Return-tickets available for the *rive droite*, see above. The finest views are to the right.

On the way to the station, in the Rue de Sèvres, adjoining the *Hôpital des Incurables (Femmes)*, the traveller will observe a fountain ornamented with a fine figure of an Egyptian woman pouring water out of two vessels. The *Cemetery of Montparnasse* (p. 178) is also near this station.

The line skirts the village of *Issy*, where on July 3rd, 1815, the last struggle for the possession of Paris took place between Blücher and Davoust. On the same day the capitulation of Paris was signed. On the field of battle subsequently rose the *Fort d'Issy*, forming part of the fortifications of Paris, but entirely destroyed during the sieges of 1870—71. *Clamart* is the station for *Vanves*, *Issy*, and *Châtillon*. All these villages suffered severely

during the Prussian bombardment. The railway-station was completely swept away, and many of the houses of Clamart destroyed. The scene of desolation was greatly aggravated by the events of the second siege, when the forts of Issy and Vanves were occupied by the insurgents, and finally entirely destroyed by the Versailles troops. Near the station is a hydropathic establishment. The line skirts the slopes of the hills, affording a fine view of Paris and the valley of the Seine.

At *Meudon* are the ruins of an imperial château, where the Empress Marie Louise resided with the king of Rome during the Russian campaign in 1812. It was afterwards a summer residence of Prince Napoleon, but was set on fire by a shell and reduced to a heap of ruins during the Prussian bombardment of Paris in 1871. The terrace below it was employed by the Prussians for the construction of extensive and formidable earthworks, from which the most persistent cannonade from Issy and the other forts was unable to dislodge them. A powerful battery of 20 guns planted here completely commanded Boulogne, Billancourt, Le Point-du-Jour, Auteuil, Grenelle, Vaugirard, and Issy. At a later period (April 3rd) the insurgents, aware of the importance of the position, endeavoured to capture it, but were driven back by the troops of the government. The walls of the terrace, as well as many neighbouring houses, bear numerous marks of balls and shells.

Bellevue is the station for the palace of St. Cloud (p. 199), about $1\frac{1}{2}$ M. distant. Near the station is situated a small Gothic chapel, dedicated to *Notre Dame des Flammes*. It commemorates a frightful railway catastrophe, May 8th, 1842. The train caught fire, and upwards of 200 persons perished, amongst them Admiral d'Urville (p. 179).

The next stations are *Sèvres* (p. 201), *Chaville*, *Viroflay*, and then *Versailles*. The station of this line (rive gauche) is about $\frac{1}{2}$ M. distant from the palace.

Horse Railway (*Chemin de Fer Américain*), Rue du Louvre 2, opposite the great colonnade, from Paris to Versailles by Sèvres every hour from 8 a. m. till dusk; fares 1 fr. or (Impériale) 80 c.; on Sundays and festivals 1 fr. 10 c. or 90 c.; to Sèvres in 80 min., to Versailles in 2 hrs.

The route by Sèvres (high-road) is extremely animated. For a long distance it skirts the Seine, passing the bridges at the W. extremity of the city, the *Barrière de Passy*, and almost unbroken rows of houses, and traverses the suburbs of *Passy* and *Auteuil*, much frequented by the Parisians in summer, and once favourite resorts of Boileau, Lafontaine, Racine, Molière, etc. Here the external fortifications of Paris are intersected (the road to St. Cloud diverges to the r.); the Seine crossed, and Sèvres reached. The drive from Sèvres to Versailles occupies 40 min. more; the road

passes under the railway viaduct, and soon reaches the *Avenue de Paris*.

Versailles (**Hôtel des Réservoirs*, Rue des Réservoirs; **Hôtel de France*, Place d'Armes 5; *Hôtel du Sabot d'Or*; *Restaurant Gelin*, near the station of the Rive Droite; *Restaurant du Coing*, at the station of the Rive Gauche; *Café de la Comédie*, in the park, near the Bassin du Dragon) is indebted to Louis XIV. for its foundation. That monarch, like his predecessors, had during the first years of his reign made St. Germain his summer residence, but, it is said, conceived a dislike to it from the fact of the tower of St. Denis, the royal burying-place, being visible from the palace.

The palace and park of Versailles, termed by Voltaire '*l'abîme des dépenses*', are said to have cost the enormous sum of 400 million francs (16 millions sterling); vast sums were also expended on it by subsequent monarchs.

Near the statue of Hoche (p. 182) is the *Church of Notre Dame*, erected in 1684; the second chapel to the l. contains the remains of *M. de Vergennes* (d. 1787), minister of Louis XVI.

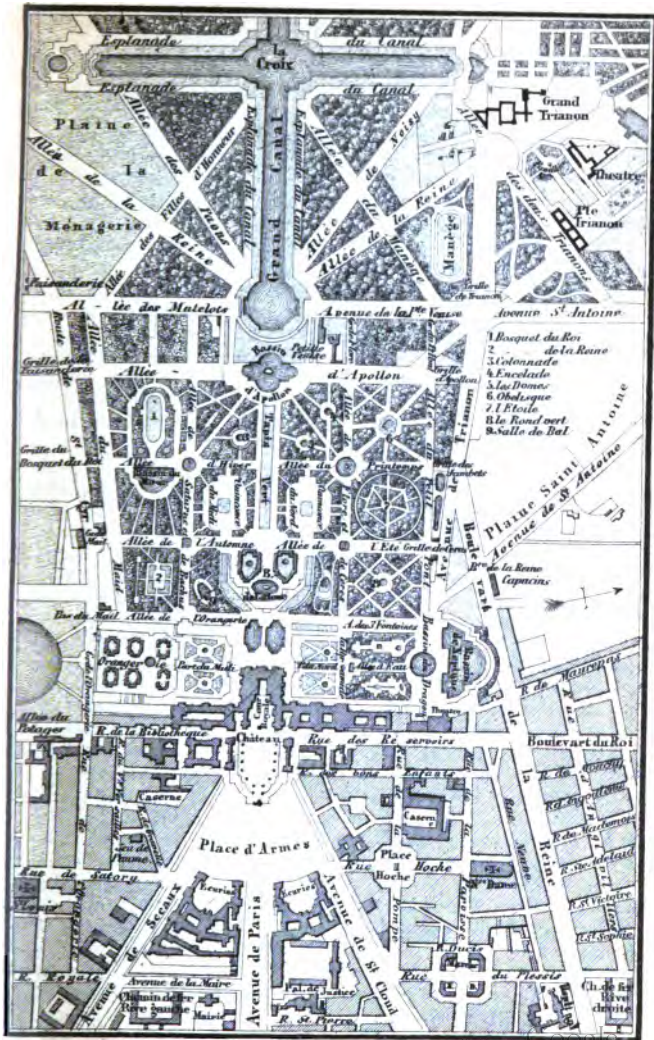
In the *Quartier St. Louis*, the S. portion of the town, at no great distance from the palace, is situated the *Jeu de Paume* or tennis-court, memorable in history as the spot where the National Assembly held the decisive session of June 23rd 1789, in which the Marquis de Dreux-Brézé appeared as the king's deputy and pronounced the assembly dissolved, but received the audacious reply from Mirabeau: '*Allez dire à votre maître que nous sommes ici par la volonté du peuple, et que nous n'en sortirons que par la force des bayonnettes*'. The tennis-court is now disused.

Notwithstanding its population of 30,000 inhabitants, its extensive **Palace**, erected in 1660—1710 by Mansard, its gardens, villas, etc., Versailles has little to attract the stranger beyond the incomparable

****Musée Historique**, founded by Louis Philippe, and occupying an almost interminable suite of apartments in the palace. In 1832 these rooms were entirely refitted, and adorned with historical pictures brought from the Louvre and other palaces, the deficiencies being supplied by works of the most eminent living artists. The first establishment of the museum is said to have cost upwards of 15 million fr., the funds being derived from the civil list. Subsequent régimes have left undisturbed the original arrangements of the museum, and have greatly enriched and extended it.

The gallery of Versailles may be regarded as a collection of modern pictures and sculptures. The historical object, however, was always predominant, to serve which, numerous works were received often without regard to their merits as works of art. The critical eye, therefore, will not fail to detect very inferior productions intermingled with the efforts of transcendent genius. The mass of pictures and sculptures is so overwhelming, that the

Versailles



1 2 3 4 5 6 7 Metres

stranger will find one visit totally inadequate for the examination even of the most celebrated works. A walk through the entire suite of apartments without a single halt alone occupies $1\frac{1}{4}$ hr.

Strangers are particularly cautioned against purchasing catalogues from persons who hawk spurious and unauthorised editions in the vicinity of the château. The best selection of works of this description is to be found in the entrance-hall of the palace itself, where the purchaser should be careful to make choice of one which embraces the *entire* collection. As, however, the pictures are all furnished with the name of the artist and of the subject, a catalogue may be dispensed with in a cursory visit.

These remarks, as well as the following enumeration of the principal pictures, applied to the palace and its collections prior to the momentous events of 1870—71, but they will probably prove serviceable to the traveller, as it is expected that the galleries will be reopened to the public at no very distant period. The garden and the Trianons (p. 198) alone are at present accessible.

From Sept. 19th 1870 to March 6th 1871 the palace was the head-quarters of the King of Prussia, and a great part of the edifice was employed as a military hospital, the pictures being carefully covered to protect them from injury. Here, too, on Jan. 18th 1871, one of the impressive scenes recorded on the page of history was enacted, when the Prussian monarch, by the unanimous consent of the German states, was saluted as Emperor of Germany. To describe minutely all the events which occurred at Versailles during the above period would be to write an entire history of the Franco-Prussian war, a task far beyond the scope of the Handbook. Suffice it to say that this town, usually so dull and peaceful, then formed the great centre of operation of the most remarkable war ever witnessed in the world's history, whilst a little later it became the seat of the new French Republican government, whose political efforts have been attended with such numerous and overwhelming difficulties. The palace is still occupied by the various offices of the French government, but it is expected that they will ere long be re-transferred to the capital.

The *Palace Court* is entered by a gateway, with pillars adorned by groups emblematical of the victories of Louis XIV., over Austria to the r. (eagle), and Spain to the l. (lion). In the court are placed two rows of colossal *Statues*, some of which stood on the Pont de la Concorde in Paris until the year 1837. To the *right*: Bayard (d. 1524); Colbert (d. 1683), the able minister of Louis XIV.; Cardinal Richelieu (d. 1642), regent of France under Louis XIII.; Marshal Jourdan (d. 1833); Marshal Masséna (d. 1817); Admiral Tourville (d. 1701); Admiral Duguay-Trouin (d. 1736); Marshal Turenne (d. 1675). To the *left*: Bertrand Duguesclin (d. 1380), Connetable of France (p. 206); Sully (d. 1641), the celebrated minister of Henri IV.; Suger

(d. 1152), Abbot of St. Denis and regent under Louis VII.; Marshal Lannes (d. 1809); Marshal Mortier (d. 1835); Admiral Suffren (d. 1789); Admiral Duquesne (d. 1687); the Great Condé (d. 1686), general of Louis XIV.

The friezes of the pediments of the two projecting lateral pavilions bear the inscription: "*A toutes les gloires de la France.*" In the centre stands a colossal *Equestrian Statue of Louis XIV.* in bronze, the horse by *Cartellier*, the figure by *Petitot*.

The palace is usually entered from the Cour de la Chapelle, to the right. Sticks and umbrellas must be given into the custody of an attendant at a charge of 10 c. each; overcoat 20 c. The following description is in accordance with the prescribed order in which the various apartments are visited. To facilitate the progress of visitors through the apartments, attendants are posted at intervals to indicate the route.

The objects of the greatest interest, whether historical or artistic, are enumerated in the following pages. Those who are unable to pay more than one visit to Versailles are recommended to direct their attention almost exclusively to those works denoted in the Handbook by asterisks. Those whose time is less limited should devote their first visit to a walk through all the apartments, in order to gain a general idea of the whole, and subsequent visits to the examination of the objects in which they are specially interested.

From the *Vestibule de la Chapelle* the visitor first enters a series of eleven saloons containing pictures of historical interest from Charlemagne down to Louis XIV. inclusive.

I. Saloon. *Ary Scheffer* (painted in 1827), Charlemagne laying his capitularies, his laws, and decrees, before the Frankish diet in 779. — *Rouget*, St. Louis (d. 1270) mediating between the King of England and his barons.

II. Saloon. *Brenet*, Taking of Château Neuf, and Death of Du Guesclin. — *Vinchon*, Charles VII. anointed at Rheims, 1429. — *Barthélemy*, Entry of the French army into Paris, 1436.

III. Saloon. *Jollivet*, Battle of Agnadello, 1509. — *Lartvière*, Taking of Brescia, 1512.

IV. Saloon. *Ary Scheffer* (painted in 1824), Gaston de Foix's death at the Battle of Ravenna, 1512. — *Schnetz*, Battle of Cérisolles, 1544.

V. Saloon. Large pictures of little artistic value.

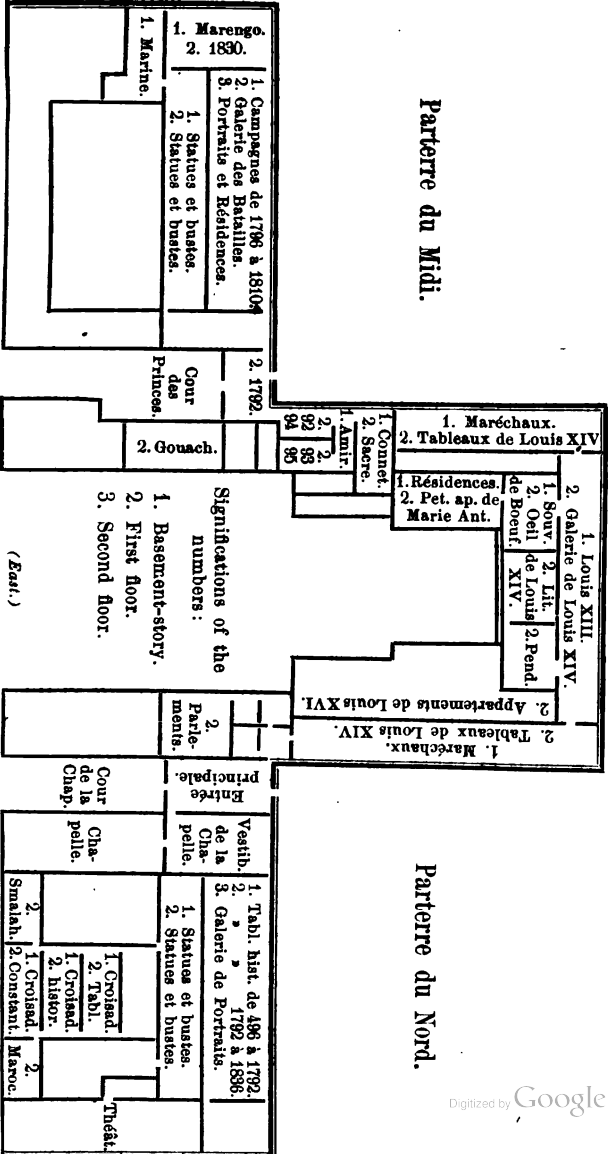
VI. Saloon. Small battle-pictures from Turenne's campaign on the Rhine in 1644 (Lichtenau, Baden, Freiburg, etc.)

VII. Saloon. The Crossing of the Rhine at Emmerich (see p. 43), 1672. — Other scenes from the campaigns of 1644—45 (Worms, Spire, Mayence, etc.)

VIII. Saloon. Similar pictures from the campaigns of 1672—77.

(West.)

Parterre du Nord.



— **Gallait* (painted in 1837), Battle of Cassel in Flanders. — Mannheim, Wesel, Emmerich, Sinzheim.

IX. Saloon. Similar pictures: Freiburg, Philippsburg.

X. and XI. Saloons. Large pictures from the campaign in the Netherlands, of no great artistic merit. In the XI. Room: 225. *Hersent* (painted in 1817), Louis XVI. and his family distributing donations (1788).

Beyond these rooms is a gallery, containing busts and statues, with the entrance to the *Theatre*, where the ill judged fête to the Garde du Corps was given by the court in Oct. 1789. Beyond the historical interest it presents no attraction.

The five ***Salles des Croisades* which are next entered are remarkable for their sumptuous decoration, and the magnificent modern pictures they contain:

*1st Room. *Gallait*, Coronation of Count Baldwin of Flanders as Greek Emperor (1204). — **Hesse*, Taking of Beyrout (1197). — *Larivière*, Battle of Ascalon (1099).

*2nd Room. *Lepoittevin*, Naval Battle of Embro (1346). — *Jacquand*, Taking of Jerusalem by Jacques de Molay, Grand Master of the Templars (1299). — *Rouget*, Louis IX. receiving the emissaries of the 'Old Man of the Mountain' (1251).

*3rd Room. Among the armorial bearings on the central pillars are those of Frederick Barbarossa, Emp. Conrad III., and Richard Cœur de Lion; near them a mortar from the island of Rhodes; opposite are the gates of the hospital of the knights of St. John, from Rhodes, presented by Sultan Mahmoud to Prince Joinville in 1836. — *Casts* of the monuments of three grand masters of the Maltese order. *Schnetz*, Procession of Crusaders round Jerusalem. — *Horace Vernet*, Battle of Toulouse (1212). — *Larivière*, Raising of the siege of Malta (1565). — *Larivière*, Raising of the siege of Rhodes (1480). — **Blondel*, Surrender of Ptolemais to Philip Augustus and Richard Cœur de Lion. — **Eug. Delacroix*, Taking of Constantinople (1204).

4th Room. *Signol* (painted in 1840), St. Bernhard preaching the Second Crusade at Vezelay in Burgundy (1146). — **Schnetz*, Battle of Ascalon (1099).

5th Room. **Gallait*, Taking of Antioch (1098). — *Hesse*, Adoption of Godfrey de Bouillon by the Greek Emp. Alexander Comnenus (1097). — *R. Fleury*, Baldwin enters Edessa. — *Signol*, Taking of Jerusalem (1099), the Christians returning thanks for the victory. — Opposite, *Signol*, Christians crossing the Bosphorus under Godfrey de Bouillon in 1097.

Quitting the 5th Room, the visitor re-enters the gallery above mentioned and returns by it to the entrance-vestibule (p. 186).

A spiral staircase is now ascended; at the entrance of the next saloon into which visitors are shown, are placed statues by *Pradier* of General Damrémont, who fell in 1837 at the siege of

Constantine, and the Duc de Montpensier (d. 1807), brother of Louis Philippe.

The suite of apartments which is now entered contains some of the finest pictures in the collection, among which is the *Algerian* series by *Horace Vernet*.

1st Room. Occupying the principal wall; *Chr. Müller*, Opening of the Chambers on March 29th 1852. — *Vernet*, Marshal Bosquet. Portraits of Marshals Regnaud de St. Jean d'Angely, Niel, Forey, Macmahon, and of Admiral Bréat. — *Rivoulon*, Battle of the Alma. — Several pictures (Balacava, Magenta, Solferino) by *Jumel*, a French staff-officer, are interesting on account of the accurate delineation of the ground and the positions of the troops. — *Dubuffe*, Congress of Paris (1856).

2nd Room: *Yvon*, Retreat from Russia (1812); *Vernet*, Storming of the 'Mamelon Vert' at Sebastopol.

**3rd Room: *Horace Vernet*, Taking of the Smalah of Abdel-Kader (May 16th, 1843), a magnificent picture 40 ft. in length and 16 ft. in height, containing numerous portraits, as will be seen by the sketch beneath it. The 'Smalah' of Abdel-Kader, consisting of his camp, his itinerant residence, his court, harem, and treasury, and upwards of 20,000 persons, including the chieftains of the principal tribes with their families, was taken by surprise on this occasion by the Duc d'Aumale at the head of two cavalry regiments. Booty of enormous value, and 5000 prisoners were the prize acquired with so little difficulty. Abdel-Kader himself was absent at the time. — *Vernet*, Battle of the Isly (August 14th, 1844), won by Marshal Bugeaud; among the figures are portraits of Cavaignac and Lamoricière. — *Beaucé*, Taking of Fort St. Xavier, near Puebla, 1863. — *Horace Vernet*, Storming of one of the bastions at the siege of Rome (June 30th, 1849), in consequence of which the city was compelled to capitulate. — *Beaucé*, Entry into Mexico, 1864. — On the right: Storming and capture of Laghouat (Dec. 4th, 1852), by *Beaucé*. — *Tissier*, Napoleon III. setting Abdel-Kader at liberty. — *Vernet*, Marshal Pélissier. — *Tissier*, portrait of Abdel-Kader.

**4th Room: Seven large (and seven small) pictures by *Horace Vernet*: Battle of the Habrah (Dec. 3rd, 1835). — Siege of Constantine (Oct. 10th, 1837): in the foreground a churchyard, the tombstones of which are employed in constructing intrenchments; to the l. Constantine, a battalion of the Foreign Legion and another of the 26th light infantry engaged in action; near two cypresses the Duc de Nemours with his staff; General Darnémont reconnoitring, beside him General Rulhière. — Advance of the troops to the storming (Oct. 13th, 1837): in the foreground the breaching battery, near one of the guns General Vallée, commander of the besiegers under the Duc de Nemours; to the l. General Caraman, commander of the artillery, to the r. General

Fleury of the engineers, in front the Duc de Nemours, Colonel Lamoricière at the head of the Zouaves, in the central group the English Lieutenant Temple. — Taking of Constantine (Oct. 13th, 1837): in the centre Colonel Combes turning to those following him, above him to the r. Lamoricière at the head of the Zouaves: the drum-major with conscious dignity at the head of his drummers and trumpeters. — Attack on the Mexican fort St. Jean d'Ulloa by Admiral Baudin; the vessel was commanded by the Prince de Joinville. — Storming of the pass of Tenia de Mouzajah (May 12th, 1840). — Siege of the citadel of Antwerp (1840).

*5th Room: *Yvon*, Entrance of the tower of Malakoff. — *Yvon*, Storming of the Malakoff. — *Yvon*, Curtain of the Malakoff. — *Yvon*, Battle of the Alma. — *Yvon*, Battle of Solferino. — *Barrias*, Disembarkation of the army on the coast of the Crimea.

*6th Room: **Bouchot*, Bonaparte dissolving the Council of Five Hundred (Nov. 9th, 1799). — *Vinchon*, Louis XVIII. tendering the 'Charte' of the constitution, and opening the Chambers. — *Couder*, Union of the National Guard with the army in the Champ de Mars (July 14th, 1790). — **Couder*, Oath taken (June 20th, 1789) by the National Assembly in the Jeu de Paume (p. 184), *'de ne jamais se séparer; de se rassembler partout où les circonstances l'exigeront, jusqu'à ce que la Constitution du royaume soit établie et affermie sur des fondements solides'*.

7th Room: **Steuben*, Battle of Ivry (1590); Henry IV. rallying his followers with the words: *'Si les cornettes (standards) vous manquent, ralliez-vous à mon panache (plume) blanc, il vous mènera toujours dans le chemin de l'honneur'*.

The long gallery of *Statues* is now entered. **Pradier's* monument of the Duke of Orleans (p. 94), the figure in a sitting posture, with reliefs relating to the siege of Antwerp, and of Constantine. As counterpart to those mentioned at p. 188: Marshal Bugeaud, by *Dumont*; Count Beaujolais (d. 1808), brother of Louis Philippe, by *Pradier*. — At the extremity of the gallery an admirable statue of **Joan of Arc by the Princess *Marie of Orleans* (d. 1839), daughter of Louis Philippe, and wife of the Duke Alexander of Wurtemberg.

Ascending to the second story and entering the *Salle des Académiciens* to the right, the visitor will find a series of *Portraits* of eminent French civilians, from the commencement of the 16th cent. to the present day. The following eight *Salles des portraits historiques antérieurs à 1790*, and a long gallery contain portraits of historical value only; also a collection of coins.

Descending to the first floor: ten rooms with *Pictures* representing events between the years 1800 and 1835.

1st Room (1830—1835): *Court*, Louis Philippe signing the

well known proclamation terminating with the words: '*la Charte sera désormais une vérité*'; the portraits deserve inspection.

2nd Room (1825—1830): *Gérard*, Coronation of Charles X. at Rheims. *Horace Vernet*, Review of the National Guard in the Champ de Mars in presence of Charles X.

3rd Room (1814—1823): *Paul Delaroche*, Storming of the Trocadero near Cadiz, under the Duke of Angoulême. — *Gros*, Louis XVIII. quitting the Tuileries on being apprised of Napoleon's approach.

4th Room (1813. 1814): Copy from *Horace Vernet* by *Henri Scheffer*, Battle of Montmirail; Napoleon against the Russians: in the foreground chasseurs of the old guard charging. — Copy from *Horace Vernet* by *Feron*, Battle of Hanau, Napoleon against the Bavarians: in the foreground General Drouot attacked by Bavarian light cavalry. — *Beaume*, Battle of Lützen, Napoleon against the Prussians and Russians under Blücher, York, and Wittgenstein: in the foreground Prussian and Russian prisoners.

5th Room (1810—1812): *Langlois*, Battle of Borodino, on the Moskowa.

6th Room (1809): *Meynier*, Napoleon retiring to the Lobau after the battle of Essling. — *Bellangé*, Battle of Wagram. — *Gautherot*, Napoleon wounded on the battle-field of Ratisbon (engravings from this picture are common).

7th Room (1807—1809): *Hersent*, Taking of Landshut. — *Thévenin*, Taking of Ratisbon.

8th Room (1806, 1807): *Camus*, Napoleon at the tomb of Frederick the Great at Potsdam. — *Vafflard*, Monument on the battle-field of Rossbach demolished by the French. — (Over the door) *Rohn*, Military hospital in the château of Marienburg, occupied by Russians and French after the battle of Friedland.

9th Room (1800—1805): *Taunay*, The French entering Munich.

10th Room (1800): Campaigns in Egypt and Italy. — *Langlois*, Battle of Benouth.

As these rooms are quitted, a glimpse of the *Chapel* is obtained from above.

The following *Salon d'Hercule* contains a portrait of Louis XIV., and a picture representing the Passage of the Rhine (p. 186).

In the small room next entered: Siege of Freiburg in 1677, painted at that date by *Van der Meulen*.

The next two rooms contain several drawings in crayon, principally from the campaigns in the Netherlands of 1745 and 1746.

In the adjoining *Corner-apartment, with the inscription: '*États généraux, Parlements, Lits de justice*', a number of large pictures: *Couder*, Opening of the Chambers, May 5th, 1789. Above, continued round the entire room, Procession of the

Assembly to the Church of Notre Dame at Versailles, by *Bel-
langé*.

The following *Salons de Vénus, de Diane, de Mars, de Mer-
cure, d'Apollon, de la Guerre*, contain a number of large pictures
by *Van der Meulen*, of scenes from the Netherlands campaigns
of Louis XIV. The long *Galerie de Louis XIV.* possesses nothing
of interest beyond its magnificent fittings and its delightful
situation facing the garden. To the left, adjoining this gallery
are the three following apartments: the *Salle des Pendules*, so
called from the intricate piece of mechanism it contains, by which
the days of the month, the revolution of the earth, the phases
of the moon etc. are recorded; the second is the sleeping apart-
ment of Louis XIV., preserved nearly in its original condition,
from the balcony of which (Sept. 1st, 1715) the king's chamber-
lain announced to the people: '*Le roi est mort!*', at the same
time breaking his wand of office; then taking another, he ex-
claimed: '*Vive le Roi!*'

The third room is the *Œil de Bœuf*, so called from the oval
form of a window at the extremity. It was formerly the apart-
ment where the courtiers awaited the '*lever*' of the monarch, and
was celebrated as the scene of numerous intrigues. To the left
are the *Petits Appartements* of Marie Antoinette, whence the at-
tempt at escape was made on the night of Oct. 5th., 1789. The
rooms of Louis XVI. in the opposite wing are also deserving of
a visit; a quadrant employed by that monarch himself is still in
the position in which he placed it.

Quitting the *Œil de Bœuf* and re-traversing the long gallery,
the visitor enters a series of rooms containing large pictures,
principally by *Van der Meulen*, a contemporary of Louis XIV.
In the 3rd Room: **Gérard*, The Duke of Anjou proclaimed king
of Spain as Philip V. (Nov. 16th, 1700).

5th Room (*Salle du Sacre de Napoléon*): **David*, Coronation
of Napoleon and Josephine in the Cathedral of Notre Dame
(Dec. 2nd, 1804). — *David*, Napoleon distributing the Eagles
to the army. — *Gros*, Battle of Aboukir (1799).

6th Room (campaign of 1792—1793): *Lami*, Battle of
Hondschooten.

Small room to the left (campaign of 1793—1794): **Bellangé*,
Battle of Fleurus between the Austrians under Prince Coburg
and the French under Marshal Jourdan.

*8th Room (1792): Portraits of celebrated soldiers, who after-
wards became emperors, kings, marshals, etc., represented accord-
ing to the rank they held in 1792. — Cannonade of Valmy, and
Battle of Jemappes, in both of which Louis Philippe distinguished
himself (copies from *Horace Vernet*), reminiscences of his youth
which that monarch appears to have specially valued. His
portrait is also here (to the l.), as '*Louis Philippe d'Orléans*,

duc de Chartres, lieutenant-général'. — *Cogniet*, Departure of the National Guard to join the army.

An ascent of a few steps to the left leads to the *Salle des gouaches et aquarelles des campagnes de 1796 à 1814*. In the first room pictures of French Uniforms, and sketches in *Water-colours* by French staff-officers, interesting on account of the subjects alone.

Returning to the Room of 1792: in the passage a statue of Louis Philippe by *Dumont*.

The ***Galerie des Batailles*, a magnificent hall in two compartments, is now entered. It contains 33 modern chefs d'œuvre, and is adorned with the busts of 80 celebrated generals who have fallen in battle. Their names are inscribed on large tablets; those in the window-recesses record the names of the slain in the Crimean and Italian campaigns.

To the left: **Ary Scheffer*, Battle of Tolbiac (496).

l. **Steuben*, Battle of Tours (732).

To the right: ***Horace Vernet*, Second day of the battle of Wagram (1809).

l. *Ary Scheffer*, Submission of the Saxon Duke Wittekind to Charlemagne (785).

r. *Hor. Vernet*, Battle of Friedland (1807).

l. **Schnetz*, Eudes, Count of Paris, delivers the city from the Normans (888).

r. *Hor. Vernet*, Napoleon addressing the Guards before the battle of Jena (1806).

l. ***Hor. Vernet*, Philip Augustus defeats the Barons at the battle of Bouvines (1214).

r. *Gérard*, Battle of Austerlitz (1805).

l. *Eug. Delacroix*, Battle of Taillebourg (1242).

l. *Henri Scheffer*, Battle of Cassel in Flanders (1328).

r. *Philippoteaux*, Battle of Rivoli (1797).

l. *H. Scheffer*, Joan of Arc raising the siege of Orleans.

r. *Couder*, Siege of Yorktown in America, under General Rochambeau and Washington (1781).

r. *Couder*, Battle of Læffelt (or Lawfeld) near Mæstricht (1747).

l. *Gérard*, Henry IV. entering Paris (1594).

r. ***Horace Vernet*, Battle of Fontenoy, Marshal Saxe against the English (1745).

l. *Heim*, Battle of Rocroy, Condé against the Spaniards (1643).

r. *Alaux*, Battle of Denain, Marshal Villars against Prince Eugene (1712).

The **Salle de 1830*, which is next entered, contains five large pictures referring to the 'July Kingdom':

Larivière, Arrival of the Duke of Orleans at the Place de l'Hôtel de Ville; to the l. by the door of the edifice Lafayette in the uniform of the National Guard, his hat in his hand.

Gérard, Reading of the declaration of the deputies, and proclamation of the Duke of Orleans as '*lieutenant-général du royaume*'.

Ary Scheffer, Louis Philippe as '*lieutenant-general*', accompanied by the Duke of Nemours, receiving his eldest son the Duke of Chartres (afterwards Duke of Orleans) at the head of his regiment of hussars.

Eugène Deveria, Louis Philippe, in presence of the Chambers and his whole family, swears fidelity to the charter.

Court, The King distributes flags to the National Guard in the Champ de Mars. All these pictures deserve careful examination on account of the portraits of the promoters of the July revolution which they contain.

Passing through a small door to the right, the visitor again ascends to the second story (on the staircase: *Vernet*, Pope Gregory XII.; *Décaine*, Death of Louis XIII.), and enters the *Galerie des portraits de personnages célèbres*, a series of apartments containing an immense number of *Portraits*. Among others, in the 4th Room: Washington, and other American celebrities; Madame Roland, beheaded in 1793, wife of the minister, who was banished after the fall of the Gironde; Charlotte Corday, by whose dagger Marat fell, also beheaded in 1793. In the passage-room portraits of English celebrities, amongst them *Queen Victoria and *Prince Albert, painted by *Winterhalter* in 1842.

The two *Salles des résidences royales* contain portraits of the Napoleon family; among them, to the r., a well-known *picture by *David*, Napoleon, as First Consul, on the St. Bernard, painted in 1805; in the two *Galleries des portraits de l'Empire et de la Restauration* are portraits of the period of the empire, among them the 'Birth of the king of Rome', by *Rouget*, and portraits of the Turkish emperor Selim III. (d. 1808), and of Feth-Ali-Schah (d. 1834), king of Persia.

In the last room: Madame Campan (d. 1822); *Pope Gregory XVI. (d. 1846), by *Paul Delaroche*; the Duchess of Berry with her two children, the Duke of Bordeaux, and the last Duchess of Parma; the Duke of Angoulême (d. 1844) on the battle-field, a large painting by *Paul Delaroche*; Pope Pius IX. with several cardinals, by *Horace Vernet* (d. 1863).

The last small room contains a picture representing a lecture delivered by Professor Andrieux, containing 46 portraits of eminent men of letters, actors, and actresses, painted by *Heim*.

The visitor now retraces his steps, descends to the hall of 1830, and finally regains the staircase at the entrance to the *Galerie des Batailles*, where the statues of Louis Philippe, Napoleon I., and Louis XIV. are placed. Descending the stair to the ground-floor, he then enters the *Salles des campagnes de 1796 à 1810*.

1st Room (1796). In the centre a small statue by *Matthieu Meunier*, representing the youthful *Jos. Agricola Viala*, wounded, and with an axe in his hand. When a number of Royalists were about to march from Avignon against Lyons in 1793, this youth severed with an axe the rope of the ferry-boat on the Durance, thus retarding their progress. His heroic deed was scarcely accomplished when he was killed by a bullet. The Convention directed his remains to be interred in the Pantheon.

2nd Room (1797). The Battle of Rivoli, a copy from *C. Vernet*. — *Lethière*, Conclusion of peace at Leoben, between Bonaparte, the Marquis de Gallo, and General Merveldt.

3rd Room (1798). **Gros*, Battle of the Pyramids; '*Soldats, du haut de ces pyramides quarante siècles vous contemplent*' was Bonaparte's address to his troops. — In the centre: Kleber's Death, a group in marble by *Bougron*.

4th Room (1802, 1803). *Van Bree*, Bonaparte entering Antwerp.

5th Room (1804). *Serangeli*, Napoleon after his coronation, receiving the deputies of the army in the Louvre.

6th Room (1805). **Victor Adam*, Capitulation of an Austrian cavalry brigade at Nördlingen.

The suite is here broken by the *Hall of busts and statues of the *Imperial Family*; in the centre Napoleon I., a copy of the statue on the Vendôme column.

7th Room (1805). **Debret*, '*Napoléon rend honneur au courage malheureux*', the words reported to have been uttered by the emperor as he raised his hat in passing a waggon containing wounded Austrians.

8th Room (1805). *Gros*, Interview of Napoleon with the Emperor Francis during the bivouac on the day after the battle of Austerlitz, Dec. 3rd, 1805. '*Je vous reçois dans le seul palais que j'habite depuis deux mois*', were the words with which Napoleon addressed Francis. '*Vous tirez si bon parti de cette habitation, qu'elle doit vous plaire*', was the reply.

9th Room (1806, 1807). *Meynier*, The French army entering Berlin, Oct. 27th, 1806. — *Berthon*, Napoleon receiving the deputies of the senate in the palace at Berlin.

10th Room (1807). *Gosse*, Napoleon, and the King and Queen of Prussia, at Tilsit.

11th Room (1808). *Reynault*, Nuptials of Prince Jerome with the Princess of Wurtemberg.

12th Room (1809, 1810). *Debret*, Napoleon addressing his German troops before the battle of Abensberg, the Crown-prince Louis of Bavaria on horseback beside the Emperor. — *Rouget*, Nuptials of Napoleon with the Arch-duchess Marie Louise of Austria.

**Salle de Marengo* (1800). **David*, Bonaparte ascending the

St. Bernard. — *Thévenin*, The French crossing the St. Bernard.
— *C. Vernet*, Battle of Marengo.

A staircase to the right, by the statue of Hoche at the entrance to the hall of sculptures, now descends to four small rooms containing **Sea-pieces*, the finest of which are by *Gudin*.

The long Hall of sculptures contains *Statues* and *Busts* of celebrities of the republic and empire, generals who fell in battle, etc. The statue of Hoche (d. 1797) at the entrance, by *Milhomme*, represents the general in a sitting posture; the reliefs portray his passage of the Rhine, and the engagement at Neuwied. To the left, farther on, the naturalist Cuvier (d. 1832); to the right Champollion (d. 1831), the eminent archæologist and decipherer of hieroglyphics; in the centre of the hall two reliefs, representing the delivery of the keys of Vienna, and the Peace of Pressburg.

At the extremity of this hall is the issue from the S. wing of the palace into the *Cour des Princes*.

The visitor should, however, first inspect the *Basement-story* of the principal part of the edifice, where a long series of apartments, extending as far as the outlet into the Cour de la Chapelle, contains numerous *Portraits*; the first two, *Admirals and Constables*; the following, *Marshals of France*. Memorial tablets record the names of the marshals whose portraits could not be procured.

6th Room. **Count de Rantzau*, a German who in 1635 quitted the Swedish service for that of France, and subsequently commanded the corps of Bernard de Weimar after the death of the latter. This eminently brave man was repeatedly wounded in battle, and lost several of his limbs, to which allusion is made in his epitaph in the Abbaye des Bons-Hommes at Passy:

'Il dispersa partout ses membres et sa gloire,
Tout abattu qu'il fut, il demeura vainqueur.
Son sang fut en cent lieux le prix de la victoire,
Et Mars ne lui laissa rien d'entier que le cœur.'

8th Room: *Marshal Schomberg*, born in 1616 at Heidelberg, served successively in the armies of the Netherlands, France, Brandenburg, and England, and fell at the battle of the Boyne in 1690.

9th Room: *Vauban* (d. 1707).

The *Salle des Rois*, to the right, contains modern portraits by *Signol*, *Rouget*, *Blondel*, and *Steuben*, of all (67) the monarchs of France, from Clovis to Napoleon III. Several apartments, adjoining the latter towards the right, contain *Résidences royales*, and ancient châteaux.

The *Galerie de Louis XIII.*, facing the garden, is next visited: **Schnetz*, Battle of Rocroy (1643). — Then three more rooms with portraits of marshals:

1st Room: *Saxe* (d. 1750); *Lawendal* (d. 1750), natural son of Frederick III. of Denmark, successively in the Austrian, Saxon, and Russian service; both portraits by *Couder*.

2nd Room: Prince *Soubise* (d. 1789), defeated at the battle of Rossbach by Frederick the Great, in 1757.

3rd Room: *Luckner*, first in the service of Hanover during the Seven Years' War, then (1763) in that of France, guillotined in 1794; *Murat* (d. 1815); *Gérard* (d. 1852).

The three following rooms contain portraits of all the *Marshals of the Empire*, the next two '*Guerriers célèbres*', not marshals, from Godfrey de Bouillon (d. 1190) to Eugène Beauharnais (d. 1824), viceroy of Italy. Finally the halls containing '*Bustes d'officiers généraux tués en combattant pour la France*', among them General de Bréa, who perished in the revolution of 1848.

The **Gardens and Park**, with their numerous fountains and celebrated *Orangerie*, some of the trees in which are several centuries old, are nearly in the same condition as when first laid out by *Le Nôtre* (d. 1700), the most eminent landscape gardener of his time. The greater part of the grounds, which are not of very considerable extent, may be surveyed from the terrace.

The garden contains a vast number of groups, statues and vases, some of which are copies from celebrated antiques, others originals of the 17th cent.

Some of the finest groups adorn the *Parterres du Midi et du Nord*; by the steps which descend to the garden are two large basins, the *Fontaine de Diane*, and the *Fontaine du Point du Jour*, both adorned with fine groups of animals by *Keller*.

At the foot of the steps is situated the *Bassin de Latone*, consisting of several concentric basins, surmounted by a magnificent group in white marble of **Latona* with *Apollo* and *Diana*, by *Marsy*. The goddess entreats *Jupiter* to chastise the peasants of *Lycia* who refused her a draught of water; they are accordingly metamorphosed, some partially, others entirely, into frogs or tortoises (*Ovid's Metamorph. VI, 313—381*) which spout forth water on *Latona* in every direction.

The *Statues and Groups* in the crescent, or *Pourtour de Latone*, are the finest in the garden; to the left a singular statue representing *Melancholy*, by *La Perdrix*, the book, purse, and bandaged mouth being supposed to indicate its peculiarities. Then *Antinous*, *Tigranes*, *Faunus*, *Bacchus*, *Faustina*, *Hercules Commodus*, *Urania*, *Jupiter*, and *Ganymede*, and opposite, *Venus* in the shell. — On the other side the *Dying Gladiator*, *Apollo Belvedere*, *Urania*, *Mercury*, *Antinous*, *Silenus*, *Venus Kallipygos*, *Tiridates*, *Fire*, *Lyric Poetry*.

At the extremity of the *Tapis Vert*, a long, narrow lawn, is situated the *Bassin d'Apollon*, a magnificent fountain, environed with tritons, nymphs, and dolphins. In the centre *Neptune* and

Amphitrite are represented seated in an enormous shell, on the E. side Proteus, and on the W. the Ocean. The upper border is adorned with a number of vases ornamented with reliefs.

The *Canal*, situated to the W. of the Bassin d'Apollon, is nearly 1 M. in length. Its form is that of a cross, the two arms of which together measure about $\frac{2}{3}$ M.; the N. portion extends to the vicinity of the *Grand Trianon*.

To the right and left in the grounds of the park, which are laid out in a symmetrical but simple style, are several other bassins (*Bassin d'Apollon*, *Bassin de Latone*, *la Salle de Bal ou des Rocailles*, *Bosquet de la Colonnade*, *Bosquet des Dames*, *Bassin d'Encelade*, *l'Obélisque ou les Cent Tuyaux*). These, however, possess nothing worthy of mention, and need not be visited unless the fountains (*les grandes eaux*) are playing, an imposing spectacle computed to cost about 10,000 francs on each occasion, but for the present discontinued. The greater of these fountains, the *Bassin du Dragon ou l'Allée d'Eau*, and the *Bassin de Neptune*, throw up columns of water upwards of 80 ft. in height. Vast numbers of visitors used to flock to Versailles on these occasions and all the public conveyances were crowded.

The *Grand Trianon* (admission gratis on Sund., Tuesd., and Thursd., 12—4 o'clock), a handsome villa situated about $\frac{3}{4}$ M. from the terrace of the palace, was erected by Louis XIV. for Madame de Maintenon. It contains several sumptuous apartments, and some fine modern works of art. The *Salle de Malachite* derives its name from the magnificent basin, presented by the Emperor of Russia to Napoleon I. The interior hardly merits a visit, if the traveller's time be limited.

The *Petit Trianon*, a short distance to the N.E., was erected by Louis XV. for Madame Dubarry. It is tastefully fitted up, but contains nothing remarkable. The garden, however, is worthy of a visit. It possesses some magnificent trees, and an artificial lake, once a favourite resort of Marie Antoinette and the Duchess of Orleans. The villa was also occasionally occupied by the Empress Marie Louise.

Between the two villas a '*Musée des Voitures*' has recently been formed, containing a collection of state-carriages from the commencement of the first Empire to the baptism of the Imperial prince in 1856.

Strangers may now, instead of returning to Paris, prefer to proceed to *St. Germain-en-Laye* (p. 201), to which an omnibus runs daily about 4 p. m. in $1\frac{1}{2}$ hr., starting from the Café des Reservoirs (office), at the corner of the Rue des Reservoirs and the Rue de la Paroisse; fare 2 fr. The route is uninteresting, the road roughly paved with stones at places. At Louveciennes, half way, rise the lofty arches of an aqueduct constructed by Louis XIV.

35. St. Cloud and Sèvres.

Railways to St. Cloud and Sèvres see pp. 181, 182. *Steam-boat* see p. 29. *Horse-railway* from the Place de la Concorde (60 c.).

The route as far as Auteuil has already been described at p. 183. Here the road to St. Cloud diverges to the r., intersects the fortifications, and in a straight direction traverses the S. extremity of the Bois de Boulogne. Beyond the suburb of *Boulogne*, almost exclusively peopled by 'blanchisseuses', the Seine is crossed. On the opposite bank rises the small town of *St. Cloud* (with 3000 inhab.), with a new Romanesque parish church.

The **Palace of St. Cloud**, situated on an eminence above the town, was erected in 1572, by the wealthy financier Jérôme de Gondy, purchased in 1658 by Louis XIV., and presented to his brother the Duke of Orleans, whose family occupied it for more than a century. In 1782 it was purchased by Louis XVI. for Marie Antoinette, with whom it was a favourite resort. — Here in 1589 Henri III. was assassinated by the fanatical Dominican, Jacques Clément. In one of the saloons, termed the *Salle de l'Orangerie*, the Council of Five Hundred held their sessions. On March 9th, 1799, Bonaparte with his grenadiers dispersed the assembly, and a few days later caused himself to be nominated First Consul. To these reminiscences of the first rise of his power is perhaps to be ascribed the marked preference which the emperor always manifested for St. Cloud.

On July 3rd, 1815, the second capitulation of Paris was signed at the château, in which Blücher's head-quarters were established. Here, too, in 1830 Charles X. signed the fatal decrees (abolition of the freedom of the press, dissolution of the Chambers, alteration of the statutes respecting elections) which immediately preceded the revolution of July.

St. Cloud afterwards became the principal summer residence of Napoleon III., and contained several choice works of art. These have all been destroyed, with the exception of *Pradier's* Sappho, eight modern pictures by Vernet, and some fine specimens of Gobelins tapestry.

During the Prussian siege of Paris in 1870—71, St. Cloud, which had been almost entirely deserted by its inhabitants, was partially occupied by the Germans, and although occasionally bombarded by Fort Valérien, does not appear to have played a prominent part in the operations. The château, the spacious barrack near it, and many houses in the town, were completely burned down in October, 1870. With regard to the origin of the fire at the château the accounts differ. The Germans asserted

that it had been ignited by a shell from Mont Valérien, while the custodians and the inhabitants of the neighbourhood denied that it had been struck. The fire, moreover, broke out on Oct. 12th, several days after the armistice had been concluded. About the same period the barracks and a number of houses were burned by the invaders from 'strategic considerations', as they did not wish to occupy the place themselves, and deemed it necessary to render it useless to their enemy. It is probable, therefore, that the château was destroyed for the same reason. No town in the environs of Paris has suffered so severely as St. Cloud, or presented so melancholy an appearance after the termination of the war.

The terrace in front of the palace commands a magnificent prospect. The park, laid out by the celebrated *Le Nôtre*, and considered his master-piece, contains a still finer point of view. Quitting the palace by the same route, the visitor takes the first path to the right and proceeds in a straight direction through the avenue, passing *La Haute et la Basse Cascade*, the former surmounted by a fine group by *Adam*, representing the Seine and the Marne. The fountains do not at present play. The '*Jet Géant*', or '*Grand Jet d'Eau*', to the left of the cascades, rises to a height of 140 ft.

By the small fish-pond the paved path to the left, by the iron railing, should be taken. The visitor soon after turns to the right, and finally ascends a grassy slope to the left, opposite the W. side and the gardens of the palace.

On the summit of the hill formerly stood the *Lanterne de Démosthène*, about 25 minutes' walk from the terrace of the palace. This was a lofty tower erected by Napoleon I. in imitation of the Monument of Lysicrates, the so-called Lantern of Demosthenes at Athens. The tower was destroyed by the Prussians during the autumn of 1870, but the site is worthy of a visit for the sake of the *view. Far below flows the Seine, to the left is the bridge of St. Cloud, beyond it the town and the Bois de Boulogne, then the triumphal arch, and in the background Montmartre; from among the houses of Paris rise St. Vincent de Paul, the Dome of the Invalides, St. Sulpice, the Pantheon, and (the last dome to the right) the church of Val de Grâce; to the r. of Paris the village of Issy (p. 182), with its ruined fort. On the farther side of the city the cemetery of Père Lachaise may also be distinguished.

At the base of the hill on which the tower stood, a strong battery was planted by the Prussians. The 'pavillon' lower down, which was occupied by the gardeners and custodians of the park, was riddled with the projectiles of the French.

If the traveller now pursue his route towards the right, then turn to the left, cross a bridge, and where the path divides select

that to the right, he will in $\frac{1}{4}$ hr. reach the small town of **Sèvres** (*Restaurant au Berceau*), one of the most ancient in the environs of Paris. The celebrated

* *Porcelain Manufactory*, situated $\frac{1}{4}$ M. farther, has been the property of government for upwards of a century, and employs 180 hands. The public are admitted (after 11 o'clock) to the *Exhibition Rooms* only (1 fr. gratuity), which contain a great number of specimens of the products of the manufactory, the most remarkable being the large paintings on porcelain, most of them copies from celebrated Italian masters. Stained glass is likewise here manufactured, and may be compared with some beautiful specimens of German workmanship from Munich, presented in 1838.

The *Musée Céramique* (open to the public on Thursdays), founded in 1800 by Alexander Brongniart, is an extensive collection of objects relating to the history of porcelain-making, and of specimens of modern manufactures from all parts of the world. Among other articles may be mentioned those of the period of Bernard Palissy (15th cent.), the inventor of glazing. The collection, however, is more interesting to the connoisseur than the ordinary visitor.

The old château in which the manufactory is at present established is in a dilapidated condition, and was seriously damaged by balls and other projectiles during the first siege of Paris in 1870—71. The most valuable part of the collection, however, had been removed to a place of safety, and has since been re-established in the château. The works will probably be transferred to a new building now in course of construction nearer the *Pont de Sèvres*.

Railway (rive gauche) see p. 182; the trains of this line also stop at Sèvres, those to Versailles at half past every hour, to Paris 10 min. before every hour.

36. St. Germain-en-Laye.

Railway-station (Rue St. Lazare 124), and omnibus see p. 27. Trains start from Paris every hour from 7. 35 a. m. to 9. 35 p. m., from St. Germain every hour from 7 a. m. to 10 p. m., also a later train each way on Sundays and holidays; duration of journey 42 min.; fares 1 fr. 50 c., and 1 fr. 25 c.; return-tickets at a reduced rate.

There are also two omnibus routes, one by Nanterre, the other by Bougival, the latter agreeable, and recommended to those whose time is not limited.

The first portion of the route as far as *Asnières*, where the line to Versailles diverges to the left, is described at p. 180.

Nanterre, the following station, is a village where tradition

alleges that Ste. Geneviève, the patron saint of Paris, was born in 425.

The château of *Malmaison*, not visible from the line, situated in the wood to the left, $1\frac{1}{2}$ M. from the Station of *Rueil*, was the residence of the Empress Josephine after her divorce (1809). She died here in 1814, and was interred in the small church of *Rueil*, which is also remarkable for its Saxon architecture. The lateral chapels of the choir contain the monuments of the Empress and Queen Hortense. The former, erected by Eugène Beauharnais and Queen Hortense, executed by *Cartellier*, represents the empress in a kneeling posture, and bears the inscription. '*A Joséphine, Eugène et Hortense, 1825*'. The monument to Queen Hortense is of similar design, and bears the inscription: '*A la Reine Hortense, son fils Napoléon III.*' After the battle of Waterloo, Napoleon retired to the château of Malmaison, but on the approach of the Prussian troops from Argenteuil and Chatou quitted it, June 29th, 1815. In 1842 the château became the property of Queen Christina of Spain, who resided in it for several years, and in 1861 it was repurchased by Napoleon III.

As the train proceeds, the arches of the aqueduct which supplies the fountains of Versailles are perceived on the summit of the wooded hills to the left.

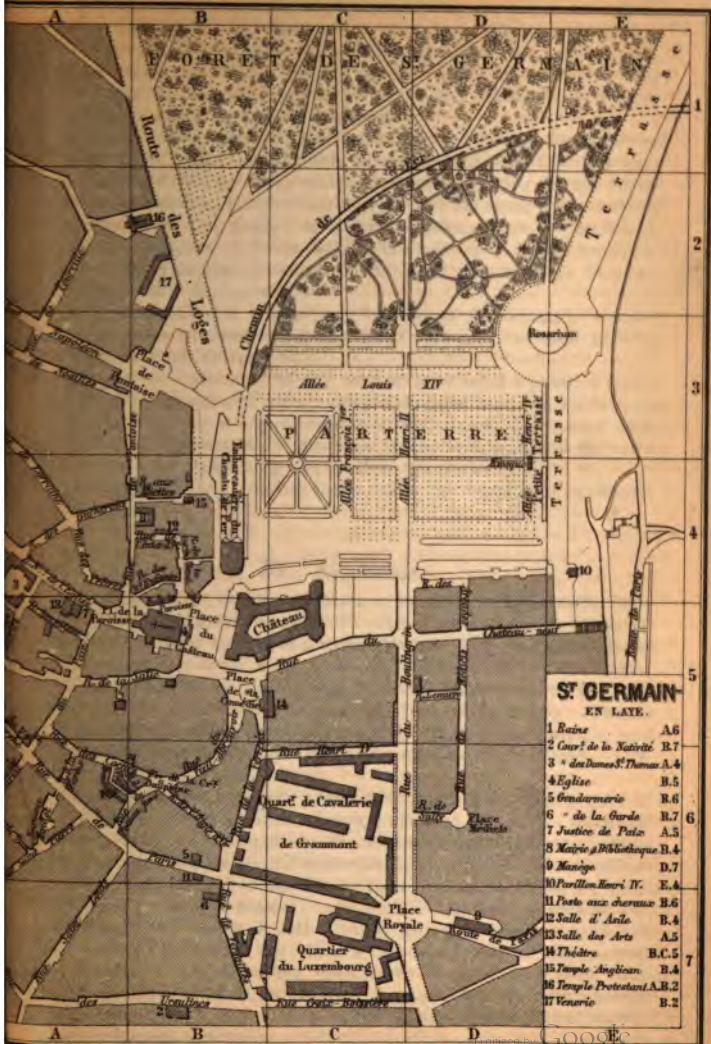
Near *Chatou* the line crosses the Seine, which is here divided into two arms by an island, and beyond *Le Vésinet* again reaches the river, whence it ascends a considerable incline to St. Germain.

St. Germain-en-Laye is a quiet town (14,283 inhab.) of similar origin with Versailles. It is indebted for its foundation to the *Palace*, a large, gloomy edifice, constructed principally of brick, in the vicinity of the railway-station, and once the favourite residence of Francis I., Henry II., Henry IV., and the birthplace of Henry II., Charles IX., and Louis XIV.

It was finally quitted by the last-named monarch, who presented it to Madame de Montespan, and transferred his residence to Versailles. Napoleon I. converted the palace into a school for cavalry-officers. Subsequently it served as a military prison, and is now destined for the reception of a museum of Gallo-Roman antiquities.

The church, situated in the Place du Château, facing the palace, contains a handsome monument in white marble, erected by George IV. of England to the memory of James II., who during his exile resided in the palace, and died there in 1701. The monument has recently been restored by order of Queen Victoria.

The principal charm of St. Germain consists in the **Terrace*, which extends for upwards of $1\frac{1}{2}$ M. along the E. slope of the hill at a considerable elevation above the Seine, and commands a magnificent prospect of the valley, the winding river, and the



well-peopled plain. At the base of the hill is situated the village of *Le Pecq*, to the right *Marly*, the aqueduct (see above), and *Louvenciennes*, once the country residence of Madame Dubarry, and in the distance the towers of St. Denis. Paris itself is concealed from view by Mont Valérien.

The beautiful and extensive forest of St. Germain is preserved in admirable order, and affords abundant shade and retirement. The popular *Fête des Loges*, which formerly took place in the forest on the first Sunday in September and the two following days, derived its name from *Les Loges*, a country residence erected by Anne of Austria, consort of Louis XIII. The railway to Rouen traverses the forest. (One-horse carr. 2 fr. per hour, on Sundays 2½ fr., two-horse carr. ½ fr. more).

The elevated and salubrious situation of St. Germain renders it a favourite summer residence of the Parisians, as well as of a number of English families.

At the S. extremity of the terrace is situated a pavilion commanding a magnificent view, alleged to have been the birth-place of Louis XIV., now converted into a *restaurant, 5 minutes' walk from the railway-station. (Charges at the restaurants in the town more moderate; adjoining the station *Galle.)

Omnibus (2 fr.), three times daily to Versailles by Marly, in 1½ hour.

37. St. Denis.

Chemin de fer du Nord, station in the Place Roubaix (Pl., red 10); trains every hour to St. Denis in 12 min.; fares 80, 60, 40 c., return tickets at a reduced rate. The *Service circulaire de la gare du Nord à la gare de l'Ouest* runs to St. Denis, *Epinay*, *Enghien* (p. 210), and *Ermont*, returning to Paris by *Sannois*, *Argenteuil*, *Colombes*, and *Asnières* (p. 181). Tickets for this circuit, which may be broken at any of the stations, and affords another convenient route for visitors to St. Denis, 1 fr. 80 c., 1 fr. 35 c., and 1 fr.

Omnibuses which start every half hour from the suburb of *La Chapelle* (*Barrière de St. Denis*), situated to the E. of Montmartre, convey passengers to St. Denis in half-an-hour; others start from *Les Batignolles* (*Barrière de Clichy*), to the W. of Montmartre, and proceed to St. Denis by *St. Ouen* in 50 min.; fares 30—50 c., 'correspondances' see p. 27. In the château at St. Ouen in 1814 Louis XVIII. before entering Paris signed the proclamation by which the 'Charte' was promised to the country. He afterwards presented the château to Madame du Cayla, who in 1856 bequeathed it to the city, on condition that a monument should be erected to the memory of Louis XVIII. The bequest was, however, declined.

A visit to Montmartre and its cemetery may be conveniently combined with an excursion to St. Denis, if the traveller have an entire day at his disposal.

The station at St. Denis is $\frac{3}{4}$ M. distant from the abbey-church. The bridge is crossed, and the town is reached by the principal street towards the r., while the new Gothic church is left on the l. Near the station are several small restaurants.

St. Denis, with a population of 16,000, is solely indebted for its celebrity to its ancient ***Abbey Church**, which the monarchs of France have chosen for their burial-place. The edifice, which is at present undergoing complete restoration, is one of the finest monuments of French Gothic, and replete with the most interesting historical associations.

About the year 250 a chapel was erected here in honour of St. Dionysius (St. Denis) the Areopagite, who is said to have suffered martyrdom on Montmartre (*mons martyrnum*).

Dagobert I., king of Austrasia, and subsequently of the whole of France, founded a Benedictine Abbey here, and about the year 630 commenced the construction of a new church. During a long series of years, masses for his soul were celebrated by the monks on Jan. 19th, the anniversary of his death.

A new edifice was erected on the same spot by Pepin in 754, and completed by Charlemagne in 775. No trace of either of these ancient structures now exists.

Suger (d. 1152), the celebrated abbot of St. Denis, the adviser of Louis VI. and Louis VII., and administrator of the kingdom during the absence of the latter in the Holy Land, demolished the church, and caused a more handsome edifice to be erected on the site, which was consecrated in 1144. The portal and a portion of the towers of the present day belong to that period.

A century later the church was partially destroyed by lightning, and was restored in 1234—1284 by St. Louis.

During subsequent ages it underwent numerous alterations, but under Louis Philippe was judiciously restored in the original style.

During the first revolution the sacred edifice, once so rich in relics and sacred ornaments, was entirely pillaged and desecrated, and converted successively into a 'temple of reason', a depôt of artillery, and a salt-magazine. In accordance with the sacrilegious spirit of the day, the name of St. Denis was abolished and the town called *Franciade*. The building being in a dilapidated and dangerous condition, it was afterwards proposed to demolish it entirely and convert the site into a public market-place. From this fate, however, it was rescued by Napoleon I., who by a decree of Feb. 19th, 1806, caused the edifice to be repaired and restored sacred uses.

In 1837 the N. tower was destroyed by lightning and, although partially re-erected, was subsequently found to be in so defective a condition that it was entirely pulled down.

In 1859—70 the church underwent a thorough restoration, which was approaching completion when the war of 1870—71 broke out. St. Denis was occupied by the French throughout the entire period of the first siege, towards the close of which the Prussians resolved to dislodge them. During the last three days before the capitulation of Paris they accordingly bombarded the town with unrelenting violence. Many houses were destroyed on this occasion (Jan. 25th—28th, 1871), and the abbey church sustained severe injury. The town was occupied by the Prussians after the capitulation, and was finally evacuated by them in September, 1871.

The façade of the church contains three receding portals adorned with numerous sculptures. Those of the central portal represent the Last Judgment; at the sides the Wise and Foolish Virgins. The S. portal contains a representation of the martyrdom of St. Denis; on either side of the entrance are curious sculptures of the occupations peculiar to each month of the year. The N. portal belongs to the period of the restoration.

A limited portion only of the church is accessible to visitors, who are escorted by the verger (1 fr.). A sufficient survey, however, may be obtained of the noble proportions of the church and its numerous monuments. A decree of 1859 provided that the ancient burial place of the kings of France should also be that of her emperors, and an entire restoration of the church was commenced. The style of the 12th cent. is most carefully adhered to, and the pavement of the aisles has been lowered to its original level. The church is cruciform; length 354, breadth 122 ft.

The *Stained Glass* of the windows is almost exclusively modern; the two oriel-windows, especially that on the S. side with the genealogy of Christ, merit particular attention. Those of the galleries above contain a perplexing multitude of portraits, saints, fathers, popes, kings and queens, abbots, etc. In the large windows of the nave are 55 large figures of kings and queens from Clovis and Clotilde to Philip the Bold and Isabella of Arragon; in the N. transept events from the crusades and the life of St. Louis; in the S. transept the restoration of St. Denis by Napoleon, interment of Louis XVIII., the visit of Louis Philippe to the church, and armorial bearings; in the choir the history of St. Denis. All these windows are about to undergo careful restoration.

Divine service is now performed in a portion of the aisle, termed the *Chœur d'Hiver*. The altar-piece, representing the martyrdom of St. Denis, is by *Casp. de Crayer*, a pupil of Rubens.

At the entrance the tombstone of the abbot *Antoine de la Haye* (d. 1550).

An exhaustive enumeration of the monuments in the church cannot be given until the work of restoration is completed. The places assigned to them after the Revolution have been entirely changed, as every endeavour is made to restore the edifice to its original condition.

Among the most interesting may be mentioned those of *Dagobert* (d. 638) and his queen *Nantilde*, probably dating from the 13th cent. The three singular reliefs of the former represent the delivery of the monarch's soul from purgatory, through the intervention of St. Denis, St. Martin, and St. Maurice, and his reception into heaven.

The N. transept contains the lofty monument of *Louis XII.* (d. 1515) and his queen *Anne of Bretagne*, designed in 1527 by Paolo Ponce. The king and queen are represented in a recumbent posture on the sarcophagus, which is surrounded by twelve arches, richly decorated and supported by graceful pilasters, beneath which are statues of the twelve apostles. The pedestal is adorned with reliefs representing the entry of Louis XII. into Milan (1499), his passage of the Genoese mountains (1507), the victory over the Venetians at Agnadello (1509) and their final submission.

The adjoining monument of *Henry II.* (d. 1599) and *Catherine de Medicis*, executed by Germain Pilon, is of similar design; the recumbent effigy of the queen, and the drapery deserve examination; the reliefs represent faith, hope, charity, and good works.

The S. transept contains the monument of *Francis I.* (d. 1547) and his queen *Claude*, the most sumptuous of these three monuments of the 16th cent., designed by Delorme, and executed by several eminent sculptors of that period. The basement is adorned with numerous reliefs of scenes from the battles of Marignano (1551) and C  risoles (1544).

Another historically interesting tomb is that of '*Noble homme Messire Bertrand du Guesclin, comte de Longueville et Connestable de France*' (d. 1380), one of France's most heroic warriors in her contests with England. In the left eye is indicated the wound which the constable received in battle. The tomb of his companion in arms, the Constable *Louis de Sancerre* (d. 1402) is in the same chapel.

The *Sacristy* is adorned with ten modern paintings relating to the history of the abbey: *Monsieur*, Coronation of Marie de M  dicis; **Gros*, Charles V. and Francis I. visiting the abbey; *Menjaud*, Death of Louis VI.; *Gu  rin*, Philip III. presents the abbey with the relics of St. Louis; *Barbier*, St. Louis receiving the Oriflamme, the sacred banner of France formerly pre-

served in the church; *Landon*, St. Louis restoring the burial vaults; *Meynier*, Charlemagne at the consecration of the church; *Garnier*, Obsequies of king Dagobert; *Monsiau*, Preaching of St. Denis; *Heim*, Discovery of the remains of the kings in 1817.

The sacristan, if desired, also shows the treasury of the church, containing valuable ecclesiastical robes and vessels. A suit of armour preserved here is alleged to have belonged to Joan of Arc.

At the *High-Altar*, on April 1st, 1810, the nuptials of Napoleon and the Archduchess Marie Louise were solemnized, and on the same spot, in 1593, Henri IV. was received into the pale of the Roman Catholic church.

The four stone slabs in front of the raised choir mark the entrance to the *Crypt*, which was restored by order of Napoleon III. Its history is replete with vicissitudes. The vaults, which since the time of Dagobert (d. 683) had served as a burial-place for the royal family of France, extended as far as the W. side of the crypt only. When the last vacant space was filled after the death of the Infanta Maria Theresa (d. 1683), consort of Louis XIV., that monarch directed the vaults to be extended and a burial-place to be constructed for the Bourbons. This was accomplished by an encroachment on the crypt.

But few members of this family had here found a resting-place when the revolution broke out. '*La main puissante de la République doit effacer impitoyablement ces épitaphes superbes et démolir ces mausolées qui rappelleraient des rois l'effrayant souvenir*' were the words used by *Barrère* before the Convention on July 31st, 1793; and a commission was accordingly formed to carry out this sacrilegious proposition. The Convention was also influenced by the consideration that the government was in want of ammunition, and therefore decreed that the metal thus obtained should be employed in casting guns and bullets.

By a singular coincidence, the work of desecration was commenced on Oct. 12th, 1793, the precise day on which, exactly one century before, Louis XIV. had caused the demolition of the ancient tombs of the emperors at Spire. *Hentz*, the agent employed by the Convention, was, moreover, a namesake of the superintendent of the work of destruction at Spire. The remains of Louis XIV. himself were among the first which were disinterred, and a few days later those of Louis XV. '*Mercredi le 16 Octobre à onze heures du matin, dans le moment où la reine Marie Antoinette d'Autriche, femme de Louis XVI., eut la tête tranchée, on enleva le cercueil de Louis XV. mort le 10. Mai 1774*' is the testimony of an eye-witness. In order the more speedily to accomplish the work, the wall of the crypt was broken through, and the bodies of the illustrious dead, among others those of Dagobert and his Queen Nanthilde, Louis X., Charles V., Charles V'

Louis XIII., etc., conveyed to trenches ('*fosses communes*') dug in the adjacent Cimetière de Valois.

These atrocities were completed on Oct. 25th, but even with these the sacrilegious Convention does not appear to have been satisfied. The eye-witness of their proceedings already mentioned goes on to relate: '*Quelques jours après, les ouvriers avec le commissaire aux plombs ont été au couvent des Carmélites faire l'extraction du cercueil de Madame Louise de France, fille de Louis XV., morte le 23 déc. 1787, âgée de 50 ans et environ six mois. Ils l'ont apporté dans le cimetière et le corps a été déposé dans la fosse commune; il était tout entier, mais en pleine putréfaction; ses habits de carmélite étaient très-bien conservés.*'

On the restoration of the abbey in 1806, Napoleon decreed that the crypt should be employed as a place of sepulture for himself and his successors. Only one member of his family, however, was interred here, the young *Napoléon Charles*, the son of his brother Louis. The coffin was afterwards conveyed to *St. Leu*, near Senlis, and there re-interred with the remains of *Charles Buonaparte*, who died at Montpellier in 1783. The church of *St. Leu* was redecorated by the late emperor and adorned with a monument to his mother Queen Hortense, to whose memory a service is annually performed.

Louis XVIII., in 1817, caused the remains of his ancestors, as well as those of Louis XVI. and Marie Antoinette, who had been interred in the churchyard of the Madeleine, to be re-interred in the crypt. He himself (d. 1821), the *Duc de Berry*, who was assassinated in Feb., 1820, and several of his children were the last of the Bourbons here interred. *Charles X.* died and was interred at Gœrz, in Austria, in 1836. *Louis Philippe* had destined the ancient château of Dreux for his family burial-place, but was buried at Weybridge in England, where he died in Aug., 1850.

Napoleon III. had revived the plan of his great ancestor and by a decree of Jan. 1859 destined this to be the resting place of the French emperors. The crypt was in consequence entirely remodelled; the former monuments were removed and some of them placed in the church above. Until farther notice the crypt is not accessible to the public.

In 1817, when the Abbey recovered its ancient privileges, Louis XVIII. directed all the monuments which had been rescued in 1793, and had been preserved, with many from other churches, in the Musée des Petits Augustins (*Ecole des Beaux Arts*, p. 162), to be brought back to *St. Denis*.

A flight of steps formerly descended from the N. aisle to the crypt. The numerous figures, and a few monuments, none of them dating earlier than the 13th cent., have been arranged as far as possible in chronological order.

The first four halls contain the monuments (32) of the *Merovingians* and *Carlovingians*, from Clovis the Great, king of the Salic Franks (d. 511),

to Carlman (d. 771), king of Austrasia. (Charlemagne was by his own wish interred at Aix-la-Chapelle instead of here; see p. 260).

Then Hugh Capet (d. 996) and his descendants (34), down to Charles IV. (d. 1328). Near the former are several sarcophagi, obscurely placed, containing the remains which were re-exhumed in 1817 (see p. 268).

In the first semicircular space are the "sarcophagi of the two young princes, Philippe, the brother, and Louis, the son of St. Louis, both of whom died in the early part of the 13th cent. They formerly reposed in the Abbey of Royaumont. Adjacent are two magnificent commemorative stones, adorned with gold and colours, recording the victory gained by Philip Augustus over the German Emperor Otho IV. at Bouvines in Flanders in 1215.

Napoleon I. caused the new entrance to the crypt to be transferred to the spot where the aperture had been made in 1793 in order to remove the coffins. Louis XVIII. directed this to be re-closed and replaced by a *Chapelle Expiatoire*, gaudily painted and containing four marble tablets with the names of all the members of the royal family interred here, as well as of the abbots and other celebrated personages. Opposite to it is the entrance of the vault constructed by Louis XIV.

The *House of Valois* begins with Philip VI. (1350), and terminates with Henry III., who was assassinated by the Dominican Jacques Clément in 1589. There were formerly 47 monuments here, the finest of which is that of Duke Louis of Orleans, second son of Charles V. (d. 1380), and his consort Valentine, Duchess of Milan, the work of Italian artists of the 16th cent., in the Renaissance style. A marble vase contains the heart of Francis I. (d. 1547).

The *House of Bourbon* commences with Henry IV., who in 1593 was here received into the pale of the Rom. Cath. church, and was assassinated by Ravalliac in 1610. It consists of 15 monuments placed in the halls of the S. outlet of the crypt, most of them being fragments from other tombs, often clumsily put together; also kneeling statues of Louis XVI. and his consort, destined for a different site, and groups from the monuments of the Duc de Berry and Louis XVIII.

The *Tower*, 200 ft. in height, is ascended by a staircase to which a door in the S. portal leads. The summit commands a magnificent *panorama: on an eminence to the N. the tower of Montmorency; S.E. the village of Aubervilliers-les-Vertus with its fort, and contiguous to it the *Canal de St. Denis*, which in the vicinity unites with the Seine, and in connection with the *Canal St. Martin* cuts off the wide curve which the river describes between the Pont d'Austerlitz and St. Denis. To the S. lies Paris, in which the most conspicuous objects are the Pantheon, Montmartre, Dôme des Invalides, and Arc de l'Etoile. To the S.W. is situated the village of St. Ouen (p. 203), beyond which rises the fortifications of Mont Valérien.

The extensive buildings which adjoin the abbey-church of St. Denis were erected by Louis XV. on the site of the monastery.

Subsequently to 1815 an Educational Establishment for sisters and daughters of members of the Legion of Honour, founded by Napoleon in 1801, and originally established in the château of Ecouen, 6 M. to the N. of St. Denis, was transferred to this secularised monastery. This '*Maison d'Education de la Légion d'Honneur*' is fitted up for the reception of upwards of 500 pupils, who enjoy educational advantages of the most superior description. Their dress is entirely black, and the discipline partak-

of an almost military character. Admission may be procured by applying to the Grand Chancellor of the Legion, who resides in Paris, Rue de Lille 64.

Enghien-les-Bains, a small watering-place possessing a sulphureous spring, a park and lake, is reached by the trains of the Northern line in 12 min. from St. Denis. The grounds afford delightful promenades and are a favourite holiday resort of the Parisians.

On an eminence to the right, surrounded with fruit-trees, is situated **Montmorency**, another popular place of summer resort. It is well known from having once been the residence of Rousseau, who spent two years (1756—1758) in the house termed "*L'Ermitage de Jean Jacques Rousseau*", and there wrote his *Nouvelle Héloïse*. This habitation, which was originally a hermitage, was fitted up for the use of the philosopher by the Countess d'Épinay, in order to prevent his return to Geneva. During the revolution the Hermitage became national property and was for a short period occupied by *Robespierre*, who spent a night in it three days previous to his execution (July 28th, 1794). In 1798 the Hermitage was purchased by the eminent composer *Grétry*, who died here in 1813. His heart was interred in the garden, where a monument was erected to his memory, but in consequence of a law-suit was afterwards conveyed to Liège, his native place. To this the inscription alludes: "*Grétry, ton génie est partout, mais ton cœur n'est qu'ici. Les Liégeois n'en ont enlevé que la poussière*".

The Hermitage (access sometimes denied) has recently been much altered, and no longer contains any memorials of Rousseau. The garden, however, retains its former aspect. A stone bears the inscription: "*Ici J. J. Rousseau aimait à se reposer*". The laurel near it is said to have been planted by him.

An omnibus runs in 20 min. from the station of Enghien-les-Bains to Montmorency (fare $\frac{1}{2}$ fr.). Passengers desirous of visiting the Hermitage quit the omnibus a short distance before Montmorency is reached, and enter the Rue Grétry. The Hermitage is a small, red house near the extremity of the street, to the garden of which strangers are generally admitted, on ringing at the gate and applying for permission.

38. Fontainebleau.

By the *Chemin de fer de Lyon* in 2 hrs.; eighteen trains daily; fares 6 fr. 60, 4 fr. 95, 3 fr. 65 c.; return-tickets, available for the day of issue, at reduced rates. The station (Pl., blue 12) is in the *Boulevard Masas*, on the right bank of the Seine, in the vicinity of the Pont d'Austerlitz. *Special omnibuses* start from the points mentioned at p. 28 half an hour before the departure of each train.

Those who desire to visit Fontainebleau should devote an entire day to the excursion, and leave Paris by an early train (views on the left side),

reaching their destination in 2 hrs. One hour will probably suffice for the inspection of the palace and garden, after which a drive or walk to the Gorges de Franchard will occupy 2—3 hrs., and a visit to the Fort de l'Empereur 1 hr. If the stranger purposes dining at Fontainebleau he will do well on his arrival to order a 'dîner à 4 ou 5 fr. par tête' at a hotel, for the hour at which he intends to return from his walk.

Soon after quitting Paris the train crosses the *Marne* near its confluence with the *Seine* at the station of *Charenton* (the lunatic asylum is on an eminence to the left, p. 140). *Alfort*, on the opposite bank of the *Marne*, possesses a Veterinary School. To the right and left rise the forts of *Ivry* and *Charenton* which here command the course of the *Seine*.

Villeneuve St. Georges, a place of some importance, with a suspension-bridge over the *Seine*, is picturesquely situated on the slope of a wooded eminence.

The beautiful green dale of the *Yères*, a small but deep river, bordered with rows of willows and poplars, is now traversed. Picturesque country residences, small parks and thriving mills are passed in rapid succession.

The next stations are *Montgeron* and *Brunoy*. The chain of hills to the left, as well as the plain, are studded with innumerable dwellings. *Brunoy* is charmingly situated in the midst of plantations, and is inhabited almost exclusively by wealthy Parisians and retired men of business.

Before *Brunoy* is reached the train crosses the *Yères*, and beyond the village passes over a viaduct which affords an admirable prospect.

The valley of the *Yères* is now quitted, and the district becomes flatter. Stations *Combs-la-Ville*, *Liesaint* and *Cesson*.

The *Seine* is again reached and crossed by a handsome iron bridge at *Melun* (*Hôtel de France*), an ancient town with a population of 11,000, known to the Romans under the name of *Methalum* or *Melodunum*, and picturesquely situated on an eminence above the river. The Church of *Notre Dame*, dating from the 10th cent., and the modern Gothic Town-hall are fine edifices.

After affording several picturesque glimpses of the valley of the *Seine*, the train reaches the forest of Fontainebleau. The last station is *Bois-le-Roi*.

The station of *Fontainebleau* is situated upwards of 1 M. from the palace. The town (*Hôtel de Londres*; *Aigle Noir*; *Hôtel de France*; a *Café* adjoins the *Aigle Noir*), which owes its origin principally to the proximity of the palace, and contains 10,500 inhabitants, is a quiet place with broad and clean streets.

The town contains nothing to arrest the attention of the stranger, except perhaps the *Statue of General Damesme*, erected in 1851 in the *Place du Palais de Justice*. This officer, a native of Fontainebleau, was killed during the revolution of June, 1848, when at the head of the guards he was in the act of tearing down a flag from a barricade near the Pantheon.

The *Palace (accessible daily), situated on the W. side of the town, is an extensive pile and possesses five different courts: *Cour du Cheval Blanc*, *Cour de la Fontaine*, *Cour Ovale* or *du Donjon*, *Cour des Princes* and *Cour des Cuisines* or *de Henri IV.*

The spacious entrance court, the *Cour du Cheval Blanc*, separated from the street and the Place de Ferrare by an elegant iron railing, derives its appellation from a statue formerly placed here. It is sometimes termed the *Cour des Adieux* from having been the scene of Napoleon's parting from his old Guard and grenadiers, April 20th, 1814, after his abdication. Here, too, March 20th, 1815, on his return from Elba, the emperor reviewed the same grenadiers previous to marching with them to Paris.

The site of the Palace is said to have been formerly occupied by a fortified château founded by Louis VII. about the year 1162. The present edifice was almost entirely constructed and decorated by a number of French and Italian architects, sculptors and artists under Francis I. (d. 1547), whose favourite residence it became. Henry IV. afterwards made considerable additions, and Louis XV. substituted a new wing for one of the period of Francis I. It subsequently became a favourite residence of Napoleon I., but after the restoration was much neglected. For its rescue from its dilapidated condition it was indebted to Louis Philippe.

In addition to the historical associations mentioned in the course of the following description, a few more may now be enumerated. Here, June 4th, 1602, *Henry IV.* caused his companion in arms Marshal *Biron* to be arrested on a charge of high treason and a month later to be beheaded in the Bastille. Here in 1685 *Louis XIV.* signed the revocation of the Edict of Nantes, by which in 1598 *Henry IV.* had granted toleration to the Protestants.

In 1808 the dethroned king *Charles IV.* of Spain was confined during 24 days in the palace by order of Napoleon. Here too, Dec. 16th, 1809, the divorce of Napoleon from Josephine took place.

The palace is usually entered by a door below the *Escalier du Fer-à-cheval*, so called from being in the form of a horse-shoe, situated on the E. side of the *Cour du Cheval Blanc*. This central '*Pavillon des Peintures*' is adorned with a bust of Francis I., placed there by order of Louis Philippe.

An attendant (fee 1 fr.) here receives the visitor, and conducts him through a long series of apartments, many of them sumptuously fitted up, but possessing no great artistic merit. A few only of the more interesting objects need here be enumerated.

The *Galerie des Assiettes* derives its name from the porcelain plates with which the wainscoting is decorated.

The *Appartements des Reines Mères* were once occupied by Catherine de Medicis (d. 1588, mother of three kings, Francis II., Charles IX., Henry III.), and by Anne of Austria (d. 1666), mother

of Louis XIV. The same apartments were assigned to Pope Pius VII. during his imprisonment from June, 1812, to January, 1814. Under Louis Philippe they were redecorated for the reception of the Duke and Duchess of Orleans. The pictures are by *Coyzel*, *Mignard*, *Vien*, and other French masters; the tapestry is from the Gobelins manufactory.

The *Galerie de François I.*, 200 ft. long and 20 ft. in width, contains 14 large frescoes by Rosso and Primaticcio, containing allegorical and mythological illustrations of the adventures of Francis I. The walls are decorated with reliefs, caryatides, trophies, and medallions, among which the letter 'F' and the salamander, the emblem of Francis I., are frequently repeated.

In the *Salle d'Abdication* Napoleon signed the document by which he resigned his imperial dignity, April 6th, 1814. The table on which this was done is still shown. The adjacent sleeping apartment is in the same condition as when occupied by the emperor.

In the *Salle du Trône*, which is richly decorated, and contains a magnificent chandelier of rock-crystal, the marshals of France formerly took their oaths of allegiance.

The *Galerie de Diane*, a long corridor erected under Henry IV. and restored by Napoleon I. and Louis XVIII., contains a number of paintings from historical subjects; the ceiling is decorated with mythological scenes from the lives of Apollo and Diana.

(The *Petits Appartements*, situated below the *Galerie de Diane*, formerly accessible by ticket, are now under repair and closed to the public. They comprise the room in which Christina of Sweden, whilst a guest at the French court after her abdication in 1654, caused her unfortunate secretary and favourite Count Monaldeschi to be put to death after a pretended trial. Louis XIV. expressed his strong disapprobation of this proceeding, but took no farther steps in the matter, and for two years longer Christina continued to reside at Fontainebleau. A marble slab in the pavement of the small church of *Avon*, a village on the E. side of the park, about 1 M. from the palace, bears the inscription: '*Ici fut inhumé, le 15 octobre 1657, à 6 heures du soir, le corps de Monaldeschi, mis à mort dans la galerie des Cerfs, à 4 heures et demie du même jour.*')

The *Galerie de Henri II.*, a spacious *Salle de Bal*, 101 ft. in length and 34 ft. in breadth, was erected by Francis I., and magnificently decorated by Henry II. for Diana of Poitiers. Her emblem, a half-moon, and the initials 'H' and 'D' frequently meet the eye. This sumptuous saloon was carefully restored under Louis Philippe.

The paintings, the subjects of which are exclusively mythological, were executed by *Primaticcio* and his pupil *Nicolo del Abbate*, and afterwards revived by *Alaux*. The chimney piece in white marble, decorated with lilies, is a fine work by *Rondelet*.

The *Chapel of St. Saturnin* contains windows filled with stained glass executed at Sèvres from designs by the Princess Marie of Orleans (p. 190). Here Pope *Pius II.* usually performed mass during his detention in the palace. The chapel occupies the site of a more ancient edifice founded by Louis VII., and consecrated by Thomas à Becket, at that time absent from England on account of his differences with Henry II.

In the adjoining *Galerie des Colonnes*, of the same dimensions as the *Galerie de Henri II.*, the nuptials of the Duke of Orleans with the Princess of Mecklenburg were solemnised according to the rites of the Protestant church. The Roman Catholic ceremony took place in the *Chapelle de la Trinité*, where in 1725 the marriage of Louis XV. with Maria Leszczinska of Poland was celebrated, and in 1810 Napoleon III. was baptised.

The *Porte Dorée*, of the period of Francis I., as the salamander which is occasionally introduced among the decorations indicates, a magnificent portal adorned with revived frescoes designed by Primaticcio, leads to the *Cour Ovale*, or *Cour du Donjon*, the most ancient in the palace, and remarkable for its Renaissance decorations. Facing this portal is the *Allée de Maintenon*.

The *Jardin Anglais*, behind the palace, merits a visit. The *Parterre* was laid out by Le Nôtre in the style of that period. The *Etang*, a fine sheet of water, contains a number of remarkably large carp, which visitors generally amuse themselves by feeding. The *Chasselas de Fontainebleau* are grapes of a superior quality which are trained here on long frames (*Treilles du Roi*).

A lofty *Obelisk* at the S.W. extremity of a small plantation in the rear of the palace and garden, marks the spot where, at a cross path in the forest, the 'wild huntsman' is said to have appeared to Henry IV. shortly before his assassination by Ravallac (1610).

The **Forest of Fontainebleau* has for centuries been the favourite *chasse* of the monarchs of France. It is abundantly stocked with deer and pheasants, and is remarkable for its strikingly picturesque scenery. It is 60 M. in circumference and possesses an area of 50,000 acres. It is intersected by paths in all directions, and affords the most delightful walks and rambles.

Those who are desirous of thoroughly exploring the forest are recommended to procure the admirable *Carte topographique de la forêt et des environs de Fontainebleau* by Denecourt (scale 1:100,000), which may be purchased (2 fr.) in the vestibule of the Escalier du Fer-à-Cheval (p. 212). Strangers whose time is limited may also visit the finest points under the guidance of a *conducteur* (about 5 fr. per diem), or by carriage (about 12 fr.; Rue de France 49 and 59). Mules and donkeys may also be hired. Good walkers, however, furnished with the above mentioned map, may, with the aid of the numerous direction-posts which the

forest contains, explore every part of it without difficulty. It should be observed that the blue marks, which M. Denecourt, the publisher of the map, has been instrumental in causing to be placed on trees and rocks, indicate the way to the most picturesque points; the red marks of the forest administration point in the direction of the town.

Ordinary visitors seldom have leisure to extend their excursion beyond the *Rochers et Gorges de Franchard*, about 3 M. from the town, the route to which they may, by attending to the following directions, find without a guide.

From the *Barrière de Paris*, at the N.W. extremity of the town, the broad path, which diverges to the left from the high road to Paris, must be taken; after 35 min. a cross-way (*carrefour*) is reached, where the road to the left must be followed, from which after 5 min. a footpath diverges to the r., leading through the forest in 5 min. more to the *Restaurant de Franchard*, one of the most frequented spots in the environs of Fontainebleau.

The celebrated *Rochers et Gorges de Franchard*, a rocky basin overgrown with trees and bushes, about 3 M. in circuit, commence about 5 minutes walk to the W., at the *Rochers des Ermites* and the '*Roche qui pleure*', a short distance beyond the ruins of an ancient monastery (now forester's dwelling). The water which trickles from this 'weeping rock' is popularly believed to be beneficial in cases of diseases of the eye; its appearance, however, is not inviting. '*L'eau que filtre le rocher qui est proche votre cellule n'est ni belle à voir ni bonne à boire*' wrote the Abbot of Ste. Geneviève upwards of 800 years ago to the founder of the monastery above alluded to. The accuracy of this opinion may be tested on the spot.

Above the *Roche qui pleure* a good survey of the entire gorge is obtained: in the distance to the N. the *Gorges d'Apremont*, another well known rocky wilderness, are visible. These ravines all partake of the same character, being strewn with huge blocks of '*grès de Fontainebleau*', a species of hard white sandstone of which a considerable number of the paving-stones of Paris are formed.

The visitor may now return to the town by the same route.

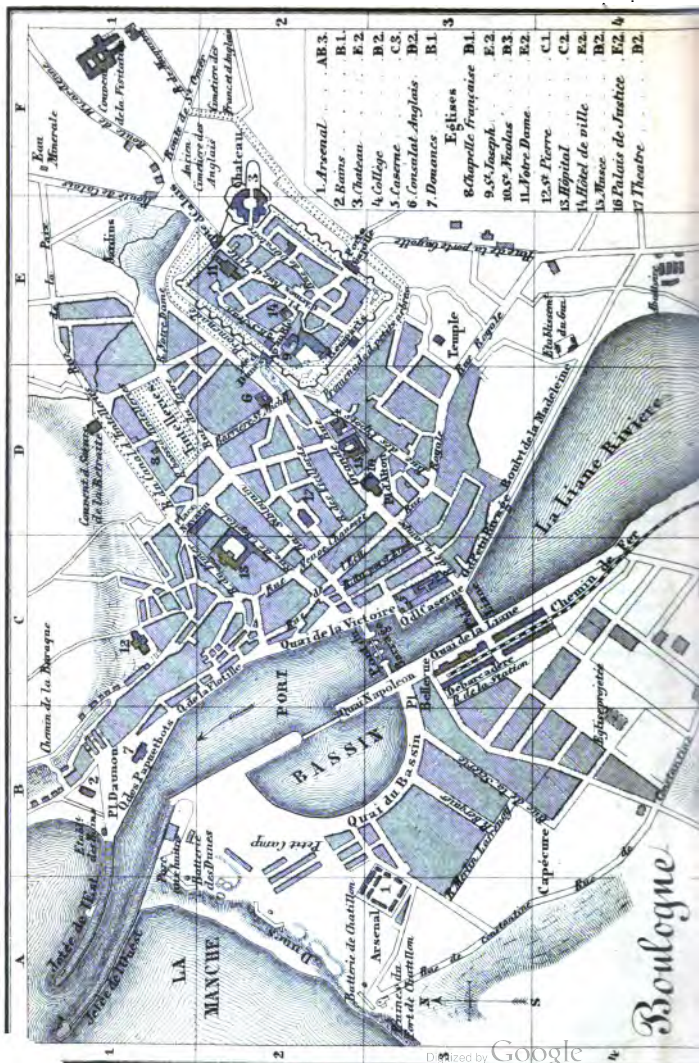
An excursion to the *Rochers et Gorges d'Apremont* and the neighbouring *Bas-Bréau* is not less interesting than the above. This locality affords an admirable field for artists, a whole colony of whom has established itself at the village of *Barbison* in the vicinity. (The village of *Marlotte*, on the opposite margin of the forest, contains a similar community).

Many of the magnificent forest-trees of the *Bas-Bréau* are designated by various names, such as *Henri IV.*, *Sully*, *Reine Blanche*, etc. Between the *Rochers d'Apremont* and the *Monts Girard*, another chain of hills, the *Dormoir* extends, a plain partly

wooded and partly covered with rocks and heath, one of the most beautiful portions of the forest, and formerly a favourite rendezvous of the Imperial chasse. In the upper part of the Gorges d'Apremont is situated the *Caverne des Brigands*, said once to have been the haunt of bandits. The only inhabitant of this locality at the present day is an individual who lives in a rustic hut and supports himself by the sale of beverages, carved walking-sticks, living reptiles, etc.

Among the innumerable other delightful rambles which the forest affords may be mentioned the *Belle Croix*, with its numerous miniature lakes (*mares*), the largest of which is the *Mare à Piat*; the *Hauteur de la Solle*, near which, in the *Vallée de la Solle*, races formerly took place in summer; and above all the *Gros Fouteaux*, with its magnificent forest-trees, at no great distance from the town, the *Rendez-vous des Artistes* in the vicinity, and the *Gorge aux Loups* and *Longs Rochers* near the village of *Marlotte*.

The most beautiful view in the neighbourhood of Fontainebleau is afforded by the *Fort de l'Empereur*, which may be attained with ease in 25 min. from the railway station. The road to the left by the unpretending restaurants of the station must be ascended; after 10 min., where the wood commences, it should be entered to the left, and the broad, sandy path followed, leading to the eminence on which the 'Fort' is situated. This is a belvedere, constructed in the form of a small fortification, which commands a most strikingly picturesque panorama, embracing a great portion of the forest, and to the N. and E. the chain of hills studded with numerous villages, at the base of which the Seine flows. The town of Melun is a conspicuous object; in favourable weather Paris itself may be distinguished in the distance.



NORTHERN FRANCE.

A. ROUTES FROM LONDON TO PARIS.

39. By Folkestone, Boulogne, and Amiens.

By Tidal Express Trains (see advertisements in the 'Times' or 'Bradshaw', from Charing Cross or London Bridge in 10—12 hrs., average sea-passage 2 hrs.; fares 2 l. 11 s. 8 d. and 1 l. 18 s., return tickets valid for one month 4 l. 7 s. and 3 l. 7 s. — Passengers with single tickets may break their journey at the principal stations and spend 7 days on the route. Omnibus from the harbour at Boulogne to the railway station gratis. Luggage registered from London or Folkestone to Paris is not examined before arrival at Paris (station, Place Roubaix).

By Steamboat from London to Boulogne daily (see advertisement in the 'Times' or in 'Bradshaw') and thence to Paris by railway; total 14—17 hrs. excl. of detention at Boulogne, where the trains do not always correspond with the steamers; river-passage about 6 hrs., sea-passage 3 hrs.; fares 25 s. and 18 s.; tickets available for 10 days. This is the cheapest, and in favourable weather the pleasantest route.

Boulogne-sur-Mer. (Hôtels: *des Bains; *d'Angleterre; du Nord, all in the Rue Napoleon, and in the vicinity of the harbour. Opposite the steamboat-wharf: London and Folkestone Hotel. Near the baths: Hôtel de la Marine and Grand Hôtel du Pavillon, commanding a fine view. — Restaurants: *Vermond* and *Café de France et d'Angleterre* in the Rue Napoleon; *Café Veyer*, Grand'Rue 1. — *Voitures de place*: per drive 1½ fr., per hour 2 fr. for the first, 1 fr. 75 c. for the following. — *Diligence* to Calais 3 times daily in 3½ hrs. — *English Church Service* in the Haute-Ville, the Basse-Ville, the Rue Royale, and the Rue de la Lampe. — *Railway* to Calais in 1—1¼ hr.).

Boulogne, termed 'sur mer' to distinguish it from Boulogne-sur-Seine near Paris, the *Bononia* (?) or *Gesoriacum* of the Romans, is an important sea-port town, situated on the *Liane*, with a population of 36,265, of whom upwards of 2000 are English. The town may be said to combine a certain amount of English comfort with French taste. It possesses 120 educational establishments, many of which enjoy a high reputation.

The *Basse-Ville* is situated on a slight eminence which rises gradually from the river. A broad street (*Rue de la Lampe*, *Rue St. Nicolas*, *Grand'Rue*) leads from the *Pont de l'Ecluse* to the *Haute-Ville*. This line of streets is intersected by another (*Rue Napoléon*, *Rue Royale*), from N.W. to S.E., the most animated portion of the town, where the principal shops are situated.

The ***Museum** (open to the public on Sundays, Thursdays, and Saturdays, from 10 to 4 o'clock; at other times, fee 1 fr.),

situated in the Grand'Rue, merits a visit. 1st Room: curiosities from China, India, and the South Sea Islands; French coins and medals, among the latter one bearing an inscription which will provoke the smile of the English traveller: '*Descente en Angleterre, frappé à Londres*', in reality 'frappé' at Paris in 1804 for the purpose of commemorating Napoleon's projected invasion of England. — 2nd Room: Roman antiquities, ancient weapons and armour, carving, coins, etc. — 3rd Room: Celtic, Greek, and Egyptian antiquities, amongst the latter a mummy, pronounced by the celebrated archæologist Champellion to be a finer specimen than any of those contained in the Louvre. — A large hall contains casts from well known sculptures. — The upper story contains pictures, stuffed quadrupeds, etc. — On the basement story, to the left, models of naval and architectural objects, of the Colonne Napoléon and the Tower of Caligula. — The *Library* contains 30,000 vols., among which are some good specimens of early printing.

At the extremity of the Grand'Rue, to the left, is the **Esplanade**, adorned with a colossal bust of Henry II. of France, by *David*, commemorating the restoration of the town to the French by the English (1550).

The *Haute-Ville*, enclosed by lofty walls, is entered by the *Porte des Dunes*, within which, to the left, the **Hôtel de Ville** is situated, occupying the site of an ancient castle, where in 1065 the crusader Godfrey de Bouillon, third son of the Count de Boulogne, was born. The lower portion of the tower dates from the 11th cent., the upper portion from the year 1544.

The **Cathedral**, situated in the vicinity, a modern and still unfinished building in the Italian style, occupies the site of a Gothic church demolished in 1793. The perforated vaulting of the cupola over the transept is peculiar. The principal point of attraction in this edifice is the lofty dome, conspicuous from a great distance, and affording a most extensive *prospect, comprising the downs, the elevated plain which the road to Calais traverses, in the foreground the Colonne Napoléon, and in the distance, in favourable weather, the white cliffs of the English coast. The entrance to the staircase is by a door to the right in the interior of the church (admission gratuitous).

The *Crypt*, discovered in 1840 during the construction of the church, is believed to date from the 8th or 9th cent. Entrance (1 fr.) near the staircase to the dome.

The E. angle of the Haute-Ville is formed by the **Château**, in which Louis Napoleon was confined after the attempted insurrection of 1840. It is now converted into barracks and an artillery dépôt. No. 3, Rue du Château, in the vicinity, is the house in which *Lesage*, the author of *Gil Blas*, died (1747).

The **Harbour**, especially the W. portion near the *Douane*

and the steamboat-wharf, in the vicinity of some of the principal hotels, presents a very busy scene.

At the extremity of the harbour is situated the **Etablissement de Bains**, a spacious building, open from May to November, but far inferior to that of Dieppe.

Towards evening the **Pier (Jetée)**, which extends upwards of 500 yds. from the shore, forms a favourite promenade. The opposite (W.) pier is 180 yds. longer. Both are provided with light-houses.

The spacious, semi-circular **Basin** on the left bank of the Liane was constructed by order of Napoleon I. to accommodate the flotilla which was to convey his troops to England (see below).

The **Fish-Market** is held at an early hour in the morning on the quay, near the **Hôtel des Bains**. The fishermen and their families occupy a separate quarter of the town on the W. side, and constitute one tenth of the entire population. They are remarkable for their adherence to the picturesque costume of their ancestors, and in their character and usages differ materially from the other inhabitants of the town. The women (*Matelottes*), as is usually the case in communities of this description, exercise unlimited sway on shore, whilst the sea is the undisputed domain of their husbands.

Jésus Flagellé, a small chapel $1\frac{1}{2}$ M. to the N. of the town, a few hundred paces to the left of the **Colonne Napoleon**, is a place of pious resort, much frequented by the fishing population, as the greater number of the votive tablets indicate.

Boulogne possesses upwards of 250 fishing boats, which during the herring fishery extend their voyages as far as the Scottish coast, and even to Iceland, and in favourable seasons realise a sum of 60,000 l.

In 1804 Napoleon assembled an army of 172,000 infantry and 9000 cavalry on the table-land to the N. of Boulogne, under the command of Soult, Ney, Davoust, and Victor, and in the harbour a flotilla consisting of 2413 craft of various dimensions, for the purpose of invading England and establishing a republic there. The troops were admirably drilled, and only awaited the arrival of the fleets from Antwerp, Brest, Cadiz, and the harbours of the Mediterranean, which had been formed several years previously with this express object. Their union was prevented by the English fleet under *Sir Robert Calder*; and the victory of *Nelson* at Trafalgar (Oct. 22nd, 1805) completed the triumph of England and the discomfiture of the entire undertaking.

The **Colonne Napoléon**, a pillar of marble of the Doric order, 160 ft. in height, situated $1\frac{1}{2}$ M. from Boulogne on the road to Calais, was founded in 1804, the first stone being laid by Marshal Soult in the presence of the whole army. It was not, however, completed until 1841. The summit is occupied by a statue of

the emperor, one of *Bosio's* finest works. The pedestal is adorned with reliefs and emblems of war. The view from the summit (custodian's fee $\frac{1}{2}$ fr.) is similar to that commanded by the dome of the cathedral. Model in the museum (p. 218).

A *Block of Marble*, situated about $\frac{3}{4}$ M. nearer the coast, commemorates the distribution of the decorations of the Legion of Honour to the army in 1804. It was removed after the Restoration, but subsequently replaced. In the vicinity is the pilgrimage chapel of *Jésus Flagellé*, mentioned above.

Nearer the town, on the chalk cliffs (*falaises*) above the bathing establishment, are seen the scanty remnants of a Roman tower (*La Tour d'Ordre*, perhaps from *turris ardens*), conjectured to have been a light-house, erected in the year 40, by Caligula who like Napoleon made an unsuccessful attempt to invade England from this point. When this district was conquered by the English in 1544, the tower was still standing, and at a distance of 200 yds. from the cliffs. A century later it fell, and since that period the sea has made such encroachments that the fragments of the tower are now close to the brink. Model in the museum (p. 218).

The railway-station at Boulogne is on the left bank of the Liane, close to the bridge.

On quitting the station the train traverses the valley of the Liane. The country soon becomes flat and uninteresting. Near the station of *Pont-de-Brique* is situated a château in which Napoleon frequently resided, and whence several of his imperial decrees emanated. The following station is *Neufchâtel*.

The train now traverses sandy downs, and crosses the *Cauche* by a long bridge. Near the station of *Etaples* two lofty light-houses are conspicuous objects. *Montreuil-Verton* is one of the places mentioned in Sterne's 'Sentimental Journey'. Near *Noyelle*, situated in the midst of a dreary expanse of sand, the *Somme* was crossed by Edward III. before the battle of Cressy. The train now quits the sea-coast and proceeds inland, generally following the course of the *Somme*.

Abbeville (*Hôtel de l'Europe; Tête de Bœuf*) is a manufacturing town of ancient origin, with a population of 20,058. The principal object of interest is the unfinished *Church of St. Wolfram*, founded by Cardinal d'Amboise, the minister and favourite of Louis XII., at the commencement of the 16th cent. The façade with its three portals, a richly decorated specimen of florid Gothic, merits examination.

The district now becomes more picturesque, as the fertile valley of the *Somme* is ascended. After passing several stations of minor importance, the train traverses three short tunnels and stops at the station of

Amiens (Hôtel de France; Hôtel de Paris; Hôtel du Rhin, situated in a small garden near the station; Hôtel de l'Univers; Café Diollot), the ancient capital of Picardy, now that of the Department of the Somme, with a population of 58,780, one of the most considerable manufacturing towns in France. In 1802 the peace between France and England was here concluded. On Nov. 27th, 1870, the French were defeated near Amiens by the Prussians, who took possession of the town on the following day.

The **Cathedral*, one of the finest Gothic structures in Europe, was erected in 1220—1288 by the architects Robert de Luzarche, Thomas de Cormont, and his son Renault. The lofty tower over the transept, 370 ft. in height, was erected in 1529, to replace a tower which had been destroyed by lightning two years previously. [The uncompleted towers of the W. façade belong to the 13th (the lower) and the 15th centuries. The three lofty *Portals*, with their receding arches, are richly decorated with reliefs and statues. The reliefs of the central portal represent the Last Judgment, the statues the 12 Apostles. '*Le beau dieu d'Amiens*' is an admirable figure of the Saviour which separates the doors of this portal. Above the portal on the right is represented the entombment of the Virgin, above that on the left the history of St. Firmin, the apostle of Picardy.

The church possesses a nave and transept with two aisles. The choir with its four aisles is flanked by a series of 7 lateral chapels. The chapels in the other aisles were added at a period subsequent to that of the original edifice. The magnificent oriel windows, each upwards of 100 ft. in circumference, are filled with stained glass. A visit to the triforium, which commands a good survey of the church, may be conveniently combined with a walk round the external gallery and the ascent of the tower. (The sacristan lives to the left of the W. façade; fee 1 fr.)

The S. transept contains a high relief of the 16th cent., painted and gilded, representing in four compartments the history of St. James the Great. The N. transept contains similar reliefs, representing the expulsion of the money-changers from the Temple. A species of stone vessel, resembling a sarcophagus, and probably dating from the 11th cent., is believed to have been employed in ancient times as a font.

The N. wall of the choir is adorned with reliefs representing the history of John the Baptist; those on the S. side illustrate the life of St. Firmin, sculptured in 1480 and 1530.

Behind the high-altar is a monument to Canon Lucas, executed at the commencement of the last century by Blasset. Between the statues of the canon and the Virgin is a much admired weeping angel ('*enfant pleureur*').

The stalls of the choir are fine specimens of carving of the commencement of the 16th cent., and deserve examination. At the entrance to the choir are placed statues of St. Vincent de Paul and St. Carlo Borromeo.

With the exception of the cathedral, Amiens possesses little to arrest the traveller. A colossal statue of *Dufresne Ducange* (d. 1688), an eminent linguist and native of Amiens, is passed on the way from the station to the town.

At *Longueau* (Rail. restaurant), the first station after Amiens, the lines from Boulogne and Calais unite.

Near *Boves* are seen the ruins of an ancient castle in which Henry IV. frequently resided with the beautiful Gabrielle d'Estrées. A view is here obtained of the picturesque valley of the *Noye*.

Clermont, to the right, the next station of importance, is situated on a grassy eminence, crowned with an ancient château, now employed as a prison. The district here becomes well-peopled and extremely picturesque.

Liancourt. To the left of the line a handsome church of the 16th cent. By the desire of Henry IV. Gabrielle d'Estrées was married to a certain Seigneur de Liancourt, a man of deformed figure and deficient intellect, on condition that he should never see her again after the ceremony.

As the train approaches *Creil* (*Refreshment-room) it skirts the bank of the *Oise*. Extensive porcelain manufactory on an island in the river.

Beauvais, 1 hr. by railway to the N. W. of Creil, possesses a magnificent, though uncompleted, Gothic cathedral, remarkable for its noble and lofty proportions.

The direct line to Paris is via *Chantilly* and *St. Denis*. *Montmartre* rises to the right as the city is approached. The magnificent *Station du Nord*, erected in 1863, is adorned externally with a number of statues emblematical of the principal cities of Europe. — Conveyances see p. 1.

40. By Dover, Calais, and Amiens.

By Express Trains, starting from the London Bridge, Charing Cross, Victoria, and Blackfriars stations, in 10½—11½ hrs.; sea passage generally under 2 hrs.; fares 2 l. 17 s. 10 d. and 2 l. 2 s. 6 d.; tickets available for 7 days, with option of halting at Dover, Calais, and Amiens; return-tickets, valid for one month, 4 l. 7 s. and 3 l. 7 s. Luggage should be registered, in order that the examination at Calais may be avoided.

By Steamer from London to Calais twice a week (comp. advertisement in the 'Times' or in 'Bradshaw'), and thence to Paris by railway; total 15—20 hrs., excl. of detention at Calais, where the trains seldom correspond with the steamboat; river-passage about 6 hrs.; sea-passage 4½—5 hrs.; fares 31 s. 3 d. and 33 s. 3 d., tickets available for 10 days.

Calais (Hotels: Station Hotel, conveniently situated at the terminus; de France. — *Sea-Bathing*: to the N. of the Bassin de Retenue. — *Military Music* in the Grande Place on Sundays and Thursdays from 2 to 4 o'clock. — *Railway* to Boulogne in 1—1¼ hr. from the Grande Place, N. side. — *English Churches*: in Calais and in the Basse Ville) is an important military station, and is surrounded by strong fortifications (24,018 inhab.). Its form is an oblong square, the N. side of which is bounded by the *Bassin à Flot*, the *Port de l'échouage*, and the *Bassin du Paradis*. *Courgain*, a suburb contiguous to the latter, is inhabited exclusively by sailors and fishermen. The *Quai de Marée*, which extends into the sea for a considerable distance, forms an agreeable promenade. Google

In front of the *Hôtel de Ville*, in the *Grande Place*, stand two small obelisks, adorned with busts of the Duc de Guise and Cardinal Richelieu. The former retook the town from the English in 1558, after it had been held by them for two centuries; the latter was the founder of the citadel and arsenal. When the military band plays (see above), the *Grande Place* is a favourite resort of the townspeople. — The Church, in the early Gothic style, was erected whilst the town was in the possession of the English.

Calais, together with the *Basse-Ville*, contains a greater number of English residents than Boulogne; most of them, however, are lace-manufacturers and persons in humble life.

Quitting Calais, the train skirts a portion of the fortifications, follows the bank of the *Aa*, and crosses the *Canal d'Ardres*. The district traversed is flat and marshy, and being below the high tide level, is protected by embankments.

Near the station of *Ardres*, to the right of the line, the celebrated meeting of Henry VIII. and Francis I. on the 'Field of the Cloth of Gold' took place in 1520.

St. Omer (*Ancienne Poste; Hôtel de France; Hôtel d'Angleterre*), a fortified town with a population of 25,706, is situated on the *Aa*, in a marshy, uninteresting district. The *Cathedral* is a fine edifice in the transition style. The *Abbey of St. Bertin*, of which a few scanty fragments only remain, once afforded an asylum to Thomas à Becket, whilst an exile in France. St. Omer also contains a *Seminary* for English and Irish Roman Catholics, the attendance at which is very small. *English Church* in the *Rue du Bon Pasteur*; number of English residents about 450.

Hazebronck (*Trois Chevaux; St. George*) is the next station of importance, being the junction of the lines from Calais, Dunkirk, and Lille. The direct line to Paris is by **Arras** (*Griffon; St. Paul; Hôtel de l'Europe; Hôtel du Commerce*), a fortified town of considerable importance, with a population of 25,905, situated on the *Scarpe*. It is the seat of the bishop, and contains three important schools for officers of the engineers. The *Grande Place* and the *Place de l'Hôtel de Ville* present an interesting aspect, many of the houses dating from the 15th and 16th centuries. Their mediæval exterior, by a decree of the town-council, may not be altered. — Robespierre was born here. — When in 1640 the French captured the town, then occupied by a Spanish garrison, they found the following inscription over one of the gates:

*'Quand les Français prendront Arras,
Les souris mangeront les chats'.*

Instead of removing this couplet they contented themselves with erasing the first letter of the fourth word, thus exactly reversing the meaning.

After passing several stations of no great importance, the train stops at *Longueau* (Rail. restaurant), where passengers for Amiens (10 min. by rail) change trains. From Longueau to Paris by *Creil* (R. 39) see p. 222.

41. By Newhaven, Dieppe, and Rouen.

By Express Tidal Train (during the season) from London Bridge, Victoria, and Kensington stations in 12—15 hrs. (see advertisements in the 'Times' or 'Bradshaw'); single tickets, available for 7 days, 30 s. and 22 s., return-tickets, available for one month, 50 s. and 26 s.; sea-passage about 6 hrs. Luggage should be registered. This route is one of the least expensive, and in favourable weather is most agreeable, but it is not recommended in winter.

Dieppe. (*Hotels:* Royal, Bristol, des Bains, all facing the shore; Victoria and de Londres opposite the harbour; *Chariot d'Or*, "du Commerce, and Armes de France, more moderate. — *Restaurants:* *Lafosse*, Grand' Rue 90, and adjoining the bath establishment; *Restaurant de la Place d'Armes*, Grand' Rue 56; *Café Suisse* on the quay. — Omnibus to the station 40 c., luggage 20 c. — *English Church Service* every Sunday).

Dieppe (20,187 inhab.) is situated in a valley formed by two ranges of lofty white chalk-cliffs, at the mouth of the *Argues*, which forms a harbour capable of containing vessels of considerable size. As a sea-port and commercial town, the vicinity of Havre has deprived it of its former importance. The trade of Dieppe is now principally confined to its traffic in fish. As a watering-place, however, it is in a flourishing condition, and is annually visited by a large number of English, as well as French families.

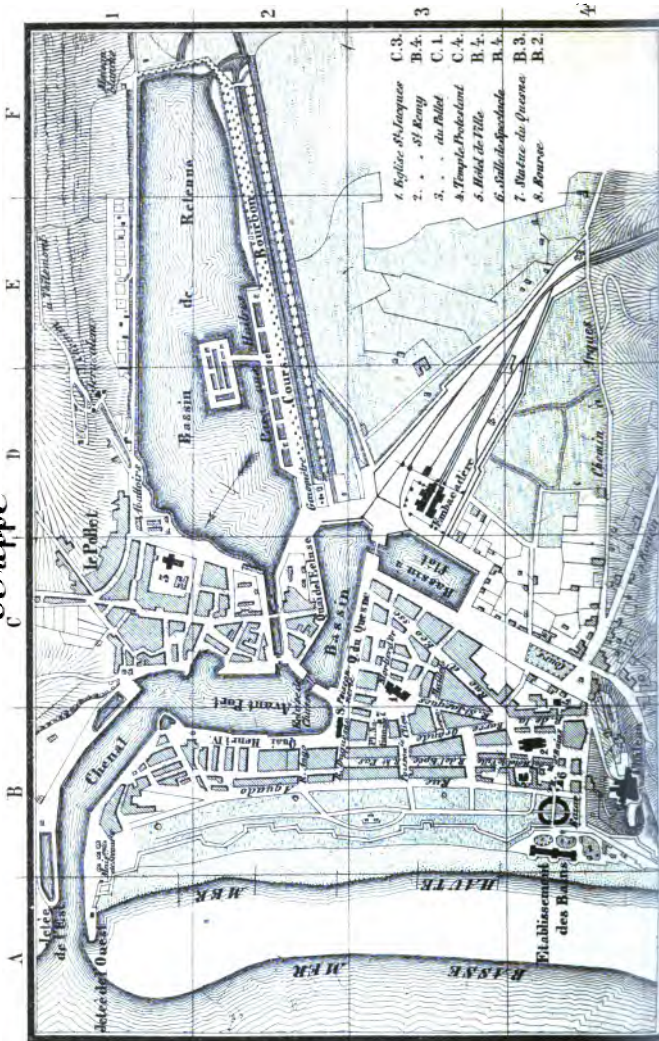
The principal attraction for visitors is the **Etablissement de Bains*, the paradise of loungers during the bathing season, and replete with every convenience. In front of it are placed about 200 small tents, which serve as dressing-rooms, whence the bathers descend into the water, accompanied by a *guide-baigneur*, if necessary. In favourable weather the scene is very amusing, and novel withal to the English visitor.

Soon after 2 o'clock the band begins to play, and towards 3 the promenades in front of the bath establishment and along the beach are crowded. The gardens in the rear of the establishment afford sheltered walks, and contain gymnastic apparatus and a riding-course. At the entrance, bathing-tickets may be purchased.

On the way from the bathing-place to the town is situated the *Bazaar*, occupying a circular space, in the centre of which is a mast with a red flag, hoisted when the tide is favourable for bathing. The beautiful carved ivory ornaments manufactured at Dieppe may be purchased here.

In the immediate vicinity of the bazaar rises the handsome and extensive **Castle**, with its massive walls, towers, and bastions, erected in 1433 as a defence against the English. In 1694, however, it was unable to prevent the wanton cannonade of the

Dieppe



English fleet, then returning from an unsuccessful attack on Brest; an unequal contest which resulted in the total destruction of the town. The view from the summit, and especially from the lofty bridge, is very extensive, but beyond this the castle possesses nothing to attract visitors.

The church of **St. Jacques** (the patron saint of fishermen), in the *Place Nationale*, dates from the 14th and 15th centuries. The interior is, however, sadly disfigured. Near the church is the **Statue of Duquesne**, a celebrated admiral and native of Dieppe (d. 1687), who conquered the redoubtable De Ruyter off the Sicilian coast in 1676. The Dutch hero soon after died of his wounds at Syracuse. Duquesne, who was a Calvinist, was interred in the church of Aubonne on the Lake of Geneva.

On market-days (Wednesdays and Saturdays) an opportunity is afforded to the stranger of observing some of the singular head-dresses of the Norman country-women.

The **Jetée de l'Ouest**, situated at the N.W. extremity of the town, forms an agreeable evening promenade, and with the opposite *Jetée de l'Est* constitutes the entrance to the harbour. Towards the S.E. the harbour terminates in the **Bassin de Retenue**, flanked by the *Cours Bourbon*, an avenue $\frac{3}{4}$ M. in length, affording a retired and sheltered walk.

This basin contains an extensive **Oyster Park**, formerly one of the principal sources from which Paris derived its supplies. The oysters are first brought from the inexhaustible beds of *Cancale* and *Granville* to *St. Vaast* near Cherbourg, whence they are afterwards removed to Dieppe. Here they are 'travaillées', or dieted, so as materially to improve their flavour and render them fit for exportation. It has been observed that the oyster, when in a natural state, frequently opens its shell to eject the sea-water from which it derives its nourishment and to take in a fresh supply. In the 'park' they open their shells less frequently, and after a treatment of a month it is found that they remain closed for ten or twelve days together, an interval which admits of their being transported in a perfectly fresh state to all parts of the continent. Since the completion of the railway from Paris to Cherbourg, the oyster-park of Dieppe has lost much of its importance, and the metropolis now derives its chief supplies from a more convenient source.

Contiguous to the oyster-park is a restaurant of humble pretensions, where the delicious bivalve (75 c. per dozen), fresh from its native element, may be enjoyed in the highest perfection.

Le Pollet, a suburb of Dieppe inhabited exclusively by sailors and fishermen, adjoins the Bassin de Retenue on the N. side. The population differs externally but little from that of Dieppe. It is, however, alleged that they are the descendants of an ancient Venetian colony, and it is certain that to this day they possess a primitive simplicity of character unknown among their neigh-

bours. On the coast, $1\frac{1}{2}$ M. to the N.E. of this point, is situated the so-called *Camp de César*, more probably of Gallic origin. Near it is another *Bathing-place*, with a restaurant, affording greater privacy than the establishment at Dieppe.

By far the most interesting point in the environs of Dieppe is the ruined castle of **Arques**, situated at the confluence of the *Béthune* and *Arques*, about 4 M. to the S.E. of the town. It is memorable in history as the scene of the victory gained by Henri IV., with his army of 4000 men, over 30,000 men of the League under the Duc de Mayenne, Sept. 21st, 1589. The issue of the contest, as Sully records in his memoirs, was mainly due to the execution done by four cannons which were fired from the castle walls. The spot where the fiercest struggle took place is denoted by an obelisk.

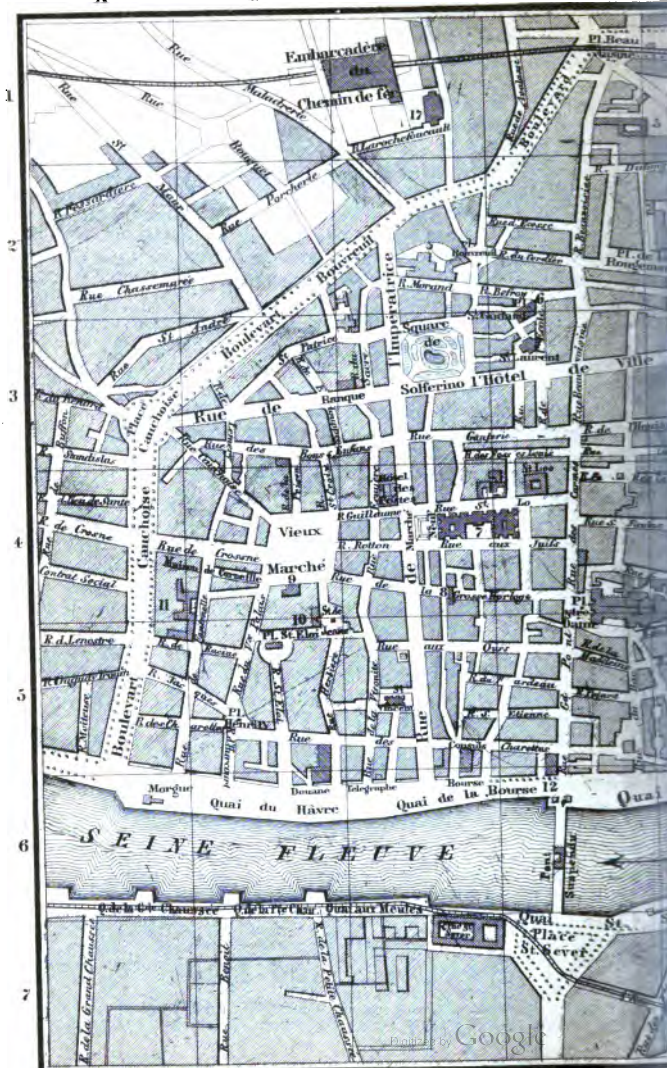
The best route from Dieppe to Arques is by *St. Pierre*, diverging to the left from the Rouen road immediately outside the town. Those who prefer to drive may proceed by carriage (in $1\frac{1}{2}$ hr.) as far as the auberge of Arques, whence the castle must be visited on foot. The view from the summit repays the ascent, and comprises the valleys of the *Arques*, the *Béthune*, and the *Eaulne*.

The excursion may also be made by water (ascent $1\frac{1}{4}$, return $\frac{3}{4}$ hr.). Boatmen may be engaged at the Bassin de Retenue, into which the Arques flows.

From Dieppe a diligence twice daily (office on the quay) to *Abbeville* (p. 220) in 8 hrs., coupé 8 fr.; to *St. Valéry* three times daily. Passengers usually breakfast or dine at *Ville d'Eu* (*Hôtel du Cygne), where these two routes diverge.

Soon after quitting Dieppe the train passes through a tunnel, upwards of 1 M. in length, and enters the valley of the *Scie*, which it crosses 22 times. After passing several stations of minor importance, the train reaches *Malaunay*, where the Rouen-Havre and Dieppe lines unite. From this point to Rouen the district traversed is cheerful and picturesque, abounding in cotton and other factories.

Rouen. (Hôtels: d'Albion and d'Angleterre, both on the quay, R. $2\frac{1}{2}$ —5 fr., B. $1\frac{1}{2}$ fr., D. 3 fr.; Hôtel de France, Rue des Carmes 97—99, B. $1\frac{1}{2}$, D. 4, L. and A. 1, R. 3 fr.; Grand Pont, less expensive; Hôtel Fromentin, Rue de l'Impératrice; Hôtel du Commerce, Rue du Bec; de Normandie, Rue du Bec 13; du Grand Vatel, Rue des Carmes 70. — *Restaurants*: *Heurtevent and Jacquinet, both in the Petite Provence on the quay. — *Cafés*: Hugnot, on the quay, near the Exchange; Café de la Place de Notre Dame, near the Cathedral, etc. — *Omnibus*: from the station to the town 40 c., luggage 20 c.; several different lines traverse the city. — *Voitures*: 1 fr. 25 c. per drive, luggage $\frac{1}{2}$ fr.; per hour $1\frac{1}{2}$ fr. — The '*Confitures*', for which Rouen is celebrated, may be purchased of *Célestin Magné*, Rue des Carmes. — *English Service* in the chapel at Sotteville at 11 a. m., and in the French

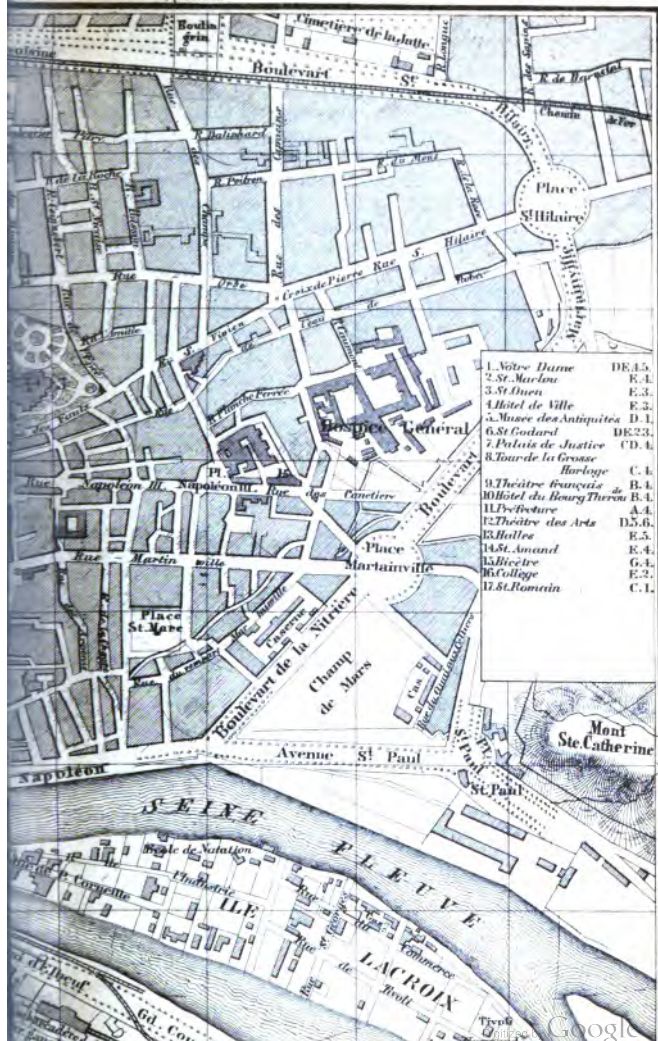


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Protestant Church, Place St. Eloi. — *Steamboat* to Havre daily in 8 hrs., a pleasant but somewhat tedious route; hours vary with the tide).

Rouen, formerly the capital of ancient Normandy, now that of the Department of the Seine Inférieure, with a population of 102,649, exclusive of the suburbs, is the richest city in France in mediæval architecture. The ancient houses (*Maisons Normandes*) with their quaint wooden façades are, however, unfortunately rapidly disappearing, and the picturesque aspect of the city has been considerably marred by modern improvements. It is, moreover, of great importance on account of its cotton factories, and has not inaptly been termed the Manchester of France. Rouen is likewise one of the principal dépôts of the wines of Bordeaux, which are conveyed hither by small sea vessels on the Seine. As in ancient times, this city and its environs are still renowned for their superior breed of horses, as well as for the robust physique of the inhabitants, who furnish the French army with some of its finest troops.

The city is bounded on the S. by the Seine, which is here upwards of 300 yds. in breadth, and separates Rouen from the suburb of *St. Sever* (20,000 inhab.). By the windings of the river, Havre is about 100 M. distant. (Steamboats descend in 8 hrs.; see above.)

The other sides of the city are bounded by the boulevarts, which resemble those of Paris, though they are of course less animated. The ancient ramparts and fortifications successfully resisted the attacks of Henry V. of England (1415) and Henri IV. of France (1591). The suburbs outside the boulevarts are occupied principally by the manufacturing portion of the community. The following walk will be found to comprise the most interesting points of the city, arranged in a convenient order, commencing with the river on the S. side.

The Seine is here crossed by two bridges which unite Rouen with St. Sever. The *Pont d'Orléans*, the upper of these bridges, constructed of stone (1829), crosses from St. Sever to the lower extremity of the *Ile Lacroix*, where the statue of *Corneille* (by David d'Angers), a native of Rouen (d. 1684), is situated, and thence to Rouen. The street opposite to the bridge, recently constructed by the demolition of a labyrinth of old houses, leads to the Place St. Ouen.

Farther down the river is situated the *Grand Pont* or *Pont Suspensu* (toll 1 c., carriage 15 c.), a suspension bridge (1836), which affords an admirable survey of the river with its forest of masts, the streets flanking the quays, behind which rises the cathedral, and the numerous manufactories of St. Sever.

The '*Petite Provence*', an avenue of trees opposite to the suspension bridge, is adorned with a statue of the eminent composer *Boieldieu* (d. 1834), who was a native of Rouen. Farther

W. is the *Bourse*, which a small public garden adjoins, and beyond it the *Quai du Havre*, the *Douane*, and *Post-office*. This is one of the pleasantest and most animated portions of the town.

From the suspension-bridge a line of streets (*Rue Grandpont*, *Rue des Carmes*, *Rue Beauvoisine*) leads to the *Boulevard Beauvoisine*, intersecting the entire city from S. to N. The best shops are situated here. The new and important *Rue de l'Impératrice*, to make room for which many of the ancient and narrow lanes have been demolished, extends from the quay below the suspension-bridge, passing the church of St. Vincent, the *Marché Neuf* with the adjacent Palais de Justice, the *Jardin de Solferino*, and the *Tour du Donjon* or *de Jeanne d'Arc*, to the Boulevards near the railway-station.

At the extremity of the *Rue Grandpont* the traveller arrives at the *Cathedral*; thence to the right by the *Rue des Bonnetiers* to the church of *St. Maclou*, and by the *Rue Impériale* to *St. Ouen*, which may be regarded as the architectural gem of Rouen. The *Hôtel de Ville* is contiguous to *St. Ouen*, after a glance at which the traveller should visit the *Musée des Antiquités* in the *Rue Beauvoisine*, near the boulevards.

Thence to the *Palais de Justice*, *Tour de la Grosse Horloge*, *Place de la Pucelle*, *Hôtel du Bourgtheroulde*, and back to the quay.

The entire walk may be accomplished in the course of one morning; the evening may be devoted to the ascent of *Mont Ste. Catherine* or *Bon Secours* (p. 232).

The **Cathedral* (*Notre Dame*, Plan 1), the principal portions of which date from 1207—80, is one of the grandest Gothic edifices in Normandy. The central portal of the W. façade, towards the *Place du Parvis Notre Dame*, was erected by Cardinal d'Amboise, the favourite minister of Louis XII., at the commencement of the 16th cent., and profusely decorated in the florid style. The sculptures above the entrance represent the genealogy of Christ; to the left the beheading of John the Baptist, to the right the Virgin and saints.

The two towers of the façade are of unequal height. The *Tour de Beurre*, the loftier and more beautiful, derives its appellation from having been erected with the money paid for indulgences to eat butter during Lent. It once contained one of the largest bells in the world, melted down during the first revolution. A few fragments were sent to the Mint at Paris, where they were employed in striking medals with the inscription: '*Monument de Vanité, détruit pour l'utilité, l'an II de l'égalité*'. The central spire, over the transept, was burned down in 1822, having been ignited by lightning, and is replaced by a most unsightly tower of cast iron, 465 ft. in height, which sadly mars the exterior of the church. A spiral staircase ascends to the summit.

The portals by which the transept is entered, dating from the

15th cent., are more chaste in style than those above mentioned. The *Portail des Libraires*, to the N., so termed from the bookseller's stalls which formerly occupied the court in front of it, is the more beautiful and deserves particular attention. The sculptures represent the Last Judgment. The *Portail de la Calendre*, by which the church is entered on the S., is adorned with sculptures from the history of Joseph. The hanging figure is popularly believed to be that of a usurer, put to death in this manner for having employed false weights and measures, and whose property was confiscated and expended in the construction of this portal. The figure is, however, doubtless intended to represent Pharaoh's baker.

The interior of the church (469 ft. in length and 96 ft. in height) is in the early pointed style, and possesses three fine oriel windows in the nave and transepts. A tier of small arches, placed between the columns which separate the nave from the aisles, is intended to give stability to the structure, but somewhat detracts from the grandeur of the effect.

The last chapel on the S. side of the nave contains the tomb of *Rollo* (d. 927), first Duke of Normandy, the corresponding chapel on the N. side that of his son *William*, '*Longue Epée*' (d. 943); the figures, however, are probably not earlier than the 13th cent. A modern screen separates the choir from the nave. The carving of the stalls dates from 1467, the stained glass from the 13th cent.

The *Chapelle du Christ*, contiguous to the high altar, contains an ancient mutilated figure in limestone, 7 ft. in height, of *Richard Coeur de Lion* (d. 1199), discovered in 1838. His heart, which was interred in the choir, was found at the same time, and is now preserved in the museum. Its original resting-place in the choir is indicated by a small marble tablet with a Latin inscription.

To the right in the *Chapelle de la Vierge* is the magnificent **Monument of Cardinal George d'Amboise* and his nephew, who was likewise a cardinal. It was executed in 1525 in black and white marble; under a richly decorated canopy are the figures of the cardinals in a kneeling posture; in niches are placed figures of the 12 Apostles, and beneath are the cardinal virtues.

To the left is the handsome **Monument of the Duc de Brézé* (d. 1530), grand seneschal of Normandy, erected by his wife, the celebrated *Diana of Poitiers* (d. 1566), mistress of Henry II. Above is an equestrian statue of the duke; beneath, on a sarcophagus of black marble, he is represented as an emaciated corpse. At his head kneels his disconsolate widow in an attitude of prayer, at his feet stand the Virgin and Child. The inscription:

"Indivulsa tibi quondam, et fidiissima conjux,

Ut fuit in thalamo, sic erit in tumulo"

contains a double deviation from the truth, for the 'most faithful wife' was interred in the château of Anet, where she died. The monument is attributed to the celebrated Huguenot sculptor *Jean Goujon* (p. 54). The altarpiece, representing the Adoration of the shepherds, is by *Ph. de Champagne*.

**St. Maclou* (Plan 2), '*un diminutif de St. Ouen*', as it has not inaptly been termed, is a fine specimen of the florid style of the 15th cent. The central tower over the transept is a graceful structure, although incomplete. The sculptures which adorn the three portals are admirably executed. The wooden doors are remarkable for their exquisitely carved reliefs from biblical subjects, ascribed to *Jean Goujon*. The beautiful spiral staircase near the W. entrance is also deserving of inspection.

St. Ouen (*Abbaye de St. Ouen*; Pl. 3), one of the most exquisite Gothic edifices in the world, far surpasses the cathedral in extent and in chasteness of style. It was founded in 1318; the choir, chapels, and transept were completed 21 years later, and the nave and tower towards the close of the 15th cent. The original plan having been followed throughout, the entire edifice exhibits a rare harmony of design. The tower over the transept, 288 ft. in height, is surmounted by an octagonal superstructure with flying buttresses and turrets at the angles, a remarkably elegant specimen of open-work. The whole is terminated by a crown of fleurs-de-lis, the so-called 'Couronne de la Normandie'. The summit commands a fine prospect. — The towers of the W. façade have recently been judiciously completed, although not in strict harmony with the rest of the edifice. The sacrilegious outrages committed by the Huguenots (1562) and the republicans (1793) have also been carefully repaired, and the church is now one of the few perfect Gothic structures in Europe.

The S. '*Portail des Marmousets*', so called from the figures of the animals with which it is adorned, merits the most minute inspection. The reliefs above the door represent the death and assumption of the Virgin.

The proportions of the interior (474 ft. in length, 88 ft. in breadth and 117 ft. in height) are remarkable for their graceful elegance. The walls appear to be almost superseded by the numerous (120) windows, all of which are filled with stained glass. The unusually lofty triforium is exceedingly beautiful. In the nave and transepts are three fine oriel-windows, also filled with stained glass.

Around the choir are situated eleven chapels, which the verger (1½ fr.) opens, and whence several fine views of the interior of the edifice are enjoyed.

Alexander Berneval, the architect of this noble church, is interred in the Chapel of St. Agnes, the second on the N. side (to the left) in the choir. Tradition alleges that in a fit of jealousy he killed his apprentice who in the execution of the oriel-window of the N. transept had surpassed his master in skill.

In the rear of the church and the adjoining Hôtel de Ville a pleasant garden is situated, to which the public have access. The *Chambre aux Clercs*, a Norman tower of the 11th cent., is contiguous to the church on this side, and probably formed a portion of an earlier edifice which once occupied the same site. St. Ouen (d. 678), to whom the church is dedicated, was Archbishop of Rouen.

The **Hôtel de Ville** (Pl. 4), on the N. side of the church, was formerly within the precincts of the monastery of St. Ouen. The building is in the Italian style, with a row of Corinthian columns. The *Picture Gallery* (entrance to the right at the end of

the gallery on the second floor: open to the public on Sundays and Thursdays, to artists and strangers daily at the same hours; on the staircase the recumbent statue of the painter Guéricault, who was born here and died in 1824) contains little to interest the visitor. No. 301. The Virgin with saints and angels, in the great gallery, deserves mention as a fine picture of the old German school, ascribed to Memling. Adjoining the museum is the *Library* (open daily from 11 to 4 and from 6 to 9 o'clock, Sundays and Thursdays excepted), which contains upwards of 110,000 vols. and a collection of MSS., among which are several valuable miniatures. In front of the Town Hall rises the *Equestrian Statue of Napoleon I.*, by Vital-Dubray. The metal consists of cannons captured at Austerlitz. A relief at the back represents Napoleon visiting the workmen in the suburb of St. Sever in 1802.

The **Musée des Antiquités* (Pl. 5), situated in the cloisters of an ancient convent, in the Rue Beauvoisine, is an extremely interesting collection. Admission daily from 12 to 4; at other times for a fee of 1 fr.

It contains numerous interesting relics found in Normandy. Of the Roman period: sarcophagi and a large, freely restored mosaic representing Orpheus. The collection of mediæval curiosities is especially valuable. Documents of Richard Cœur de Lion with his seals, model of St. Maclou; a small glass box containing the relics of Richard's 'lion' heart; shrine of St. Sever in the form of a Gothic chapel, adorned with silver statuettes, dating from the 12th cent., formerly in the cathedral; five reliefs in marble representing the Last Judgment; a number of coins. Casts of the reliefs in the Hôtel du Bourgtheroulde (p. 232); weapons; documents with signatures of celebrated persons, among which is one bearing the sign (a cross) of William the Conqueror; the door of Corneille's house, etc. Then a collection of porcelain-articles manufactured at Rouen, where it heart formerly flourished. The museum contains such a vast number of interesting objects which cannot here be enumerated, that a catalogue is almost indispensable. The fifteen windows are filled with stained glass from different secularised monasteries. The *Cabinet of Natural History*, in an adjoining building, is also a creditable collection.

The *Tour du Donjon*, or *de Jeanne d'Arc*, in the Rue de l'Impératrice, is the last remnant of a citadel erected by Philip Augustus in 1205, where Joan of Arc was afterwards imprisoned.

St. Godard (Pl. 6), between the Rue de l'Impératrice and the Rue Beauvoisine, contains two fine stained glass windows of the 16th cent.

St. Patrice, situated to the W. of the Rue de l'Impératrice, erected in 1535, merits a visit on account of the rich stained glass it contains.

The **Palais de Justice* (Pl. 7), in the late florid style, resembles the handsome council-halls of Belgian towns, although less lofty. The central portion of the edifice and the projecting pavilions form an entrance-courtyard, enclosed by a railing. The left wing, the *Salle des Procureurs*, erected in 1493, is a spacious and lofty hall with an open roof, and once served as an exchange.

The central part was erected under Louis XII., six years later, for the *Cour de l'Echiquier* of Normandy, the supreme tribunal in ancient times, subsequently under Francis I. termed 'parliament'. The assizes are now held here. The residence of the former presidents of the parliament, situated in the rear of the Palais, has been converted into another court of justice. The portress ($\frac{1}{2}$ fr.) conducts visitors through the different apartments.

In the vicinity rises the **Tour de la Grosse Horloge** or Beffroi (belfry), contiguous to, and deriving its name from the clock-gateway erected in 1527. Several of the houses in this narrow, but extremely picturesque street (*Grand' Rue*) merit inspection.

Farther to the W., near the **Theatre** (Pl. 9), is the *Place de la Pucelle*, where Joan of Arc was burned at the stake in 1431. About 24 years later she was declared innocent of the crime of witchcraft by a papal bull, and the French, who it is well known had been her betrayers, being now masters of Rouen, erected a cross to her memory on the spot where she suffered. The place is now occupied by a paltry figure over a fountain.

The adjoining **Hôtel du Bourgtheroulde** (Pl. 10), which is here entered by a gateway, was erected by a M. de Bourgtheroulde at the close of the 15th cent., in the style of the Palais de Justice. The court contains a number of reliefs in marble, one of which represents the interview of the rival monarchs on the 'Field of the Cloth of Gold'. The graceful hexagonal tower is decorated with sculptures from biblical subjects.

Descending hence to the quay of the Havre steamboats, and traversing the entire length of the wharf towards the E., the traveller will reach ***Mont Ste. Catherine** (405 ft.), which rises at the extremity of the city, immediately beyond the *Champ de Mars*. The summit is occupied by a few fragments of the fortress, which Henry IV. captured from the troops of the League under Marshal Villars, and caused to be demolished. The ascent occupies $\frac{1}{2}$ hr. The view is extensive, and embraces the city with its numerous towers and chimneys, the course of the river, the railway, and the populous and busy environs.

A still finer prospect may be enjoyed from the recently constructed pilgrimage church of *Notre Dame de Bon Secours*, or ***Bon Secours** as it is usually termed, situated on the lofty bank of the river, 2 M. from Rouen. The view comprises the entire city, the course of the river for many miles above and below Rouen, and in the distance the rich and verdant pastures of Normandy.

A pleasant excursion may be taken to **La Bouille**, 15 M. below Rouen, by the local steamboat starting at 6 a. m. and returning at 2 p. m. The right bank of the Seine is bounded by precipitous chalk-hills, and studded with picturesque country residences

and parks, whilst the left bank consists of rich meadows and pasturage.

La Bouille (*Hôtel de la Renaissance*) is a small but busy town, where several important high roads unite. The *Château de Robert le Diable*, the scanty ruins of which occupy the summit of a hill in the vicinity, affords a charming prospect of the wooded mountains, portions of the valley of the Seine with its white chalk-hills, and in the distance Rouen with the cathedral.

Passing by means of three tunnels under the Boulevards St. Hilaire and Beauvoisine, and the Mont Ste. Catherine, the train crosses the Seine, affording a beautiful view of Rouen to the right. To the left, on the *Côte*, or hills which rise from the river, is situated the church of *Bon Secours*. At *Notteville*, the first station, the English church is situated. *Tourville* is the station for *Elbeuf*, 6 M. distant, a cloth-manufacturing town of considerable importance.

Near *Oissel* the Seine is again crossed, and is recrossed beyond *Pont de l'Arche* above the influx of the *Eure*. Between *St. Pierre de Vauvray* (*Louviers* in the vicinity is a town with extensive cloth-factories) and *Villers* the train penetrates the chalk hills by means of two tunnels.

Near *Les Andelys*, 3 M. distant from the line, rise the ruins of the castle of *Gaillard*, erected by Richard Cœur de Lion to protect the Duchy of Normandy against the incursions of the French kings. It was afterwards employed as a state-prison. Here in 1314 the infamous Margaret of Burgundy, consort of Louis X., was strangled by order of her husband. The castle was demolished by Henri IV., at the same time with other castles of Norman barons who were disaffected to the French supremacy.

The station of *Gaillon* is situated opposite to the village of *Courcelles*. The château of Gaillon, erected in 1500, was one of the finest in Normandy, and was the favourite residence of Francis I. The lofty façade has been transferred to the court of the Ecole des Beaux Arts in Paris (p. 163). The castle is now employed as a prison.

The conspicuous tower of *Vernon*, once a strongly fortified town, was erected in 1123 by Henry I. of England. Here in 1198 Philip Augustus of France sought refuge when conquered by Richard Cœur de Lion. The château of *Bizy* in the vicinity was once the property of Louis Philippe.

The tunnel between *Bonnières* and *Rolleboise* cuts off the wide circuit which the river here describes.

Rosny possesses a château where Sully (d. 1641), the celebrated minister of Henry IV., was born in 1559. It was subsequently the property of the Duchess of Berry, who resided in it from 1818 to 1830.

The picturesque town of *Mantes* is memorable in history as the place where William the Conqueror was so severely injured by a fall from his horse that he soon afterwards died at Rouen. The lofty towers of the Gothic church of Notre Dame and of St. Maclou are conspicuous objects in the town. The line continues to skirt the banks of the Seine, and frequently commands fine views.

Poissy, the next station of importance, was the birthplace of St. Louis, who frequently styled himself 'Louis de Poissy'. Here in 1561 a conference was assembled by order of the States General, with a view to adjust the differences between the Roman Catholic and Protestant parties. The former was represented by 6 cardinals, 36 bishops, and numerous doctors of theology, the latter by Theodore Beza, the friend of Calvin, Peter Vermigli of Florence, professor of theology at Strasbourg, and other reformers. Their deliberations, however, led to no result, owing to the intervention of the Sorbonne, the celebrated theological faculty of Paris, by whose influence and strong condemnation of the Calvinists the proceedings were terminated. — The cattle-market of Poissy is the most important in France, and together with that of Sceaux supplies the whole of Paris. It will, however, probably be transferred to the metropolis.

Conflans, at the confluence of the Seine and Oise, lies to the left. The train now traverses the forest of St. Germain (p. 203). At *Maisons-Laffitte* the Seine is again crossed. The château was formerly the property of the Comte d'Artois (Charles X.). It was afterwards presented to Marshal Lannes by Napoleon, and finally purchased by M. Laffitte, the financier.

Near *Bezons* the line recrosses the Seine, and at *Colombes* unites with the St. Germain railway. St. Germain with its palace is a conspicuous object on an eminence to the right.

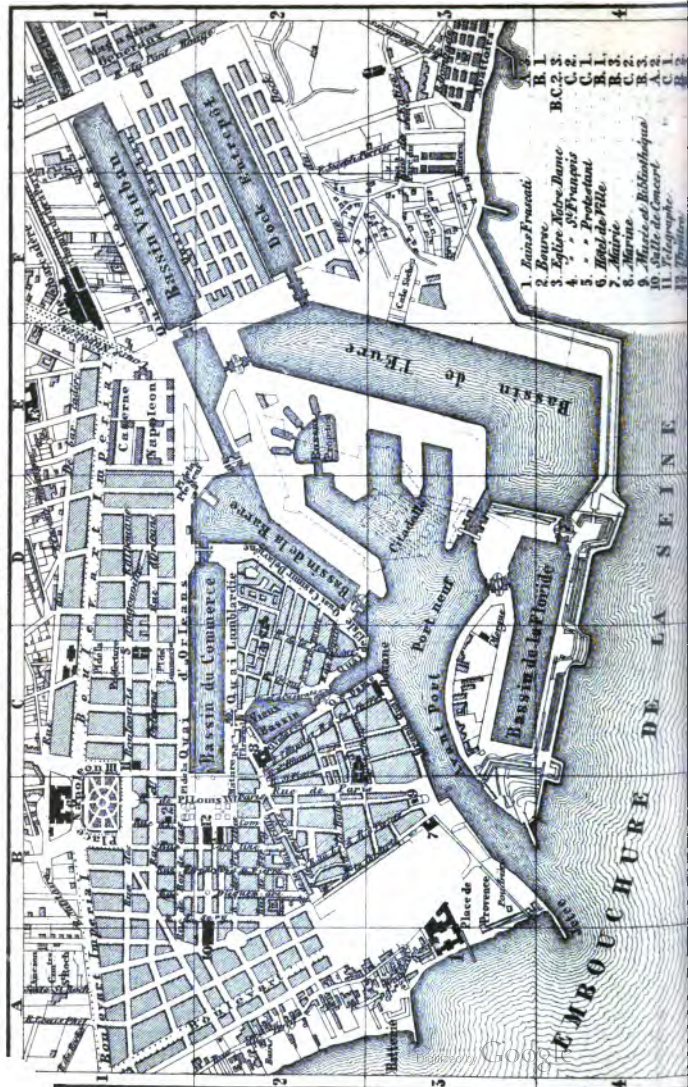
The Seine is crossed for the last time at Asnières, near which the lines to Argenteuil and Versailles diverge. The train now passes *Clichy* and intersects the fortifications of Paris; on emerging from a short tunnel under the Place de l'Europe it reaches the station in the Rue St. Lazare. Conveyances, see p. 1.

42. By Southampton, Havre, and Rouen.

By *Railway* to Southampton in 3 hours; by *Steamboat* to Havre daily, generally at 11. 45 p. m. (see advertisements in the 'Times' or 'Bradshaw') in 9½–10 hrs.; by *Express* from Havre to Paris in 5 hrs.; by ordinary trains in 7½ hrs.; omnibus from the quay to the station at Havre not incl. in the fare. Single tickets, available for 4 days, 28 s. and 20 s.; return-tickets available for one month, 50 s. and 36 s. Luggage may be registered direct to Paris. — This 'cheap and picturesque' route as it is styled in the advertisements, is one of the pleasantest in summer.

By *Steamboat* from London to Havre direct twice a week (see advertisements of General Steam Navigation Company), average passage, incl. 5–6 hrs. in the Thames, 16 hrs.; fares the same as above.

Le Havre.



Le Havre. (*Hôtels*: *Frascati*, opposite the beach, and bathing-place; *de l'Amirauté*, Grand Quai 43; *Hôtel du Louvre and des Indes*, both in the Grand Quai; *de l'Europe*, Rue de Paris; *de Normandie*, Rue de Paris, moderate. — *Cafés*: *Reinart*, Place du Spectacle; *Guichard*, Place Napoléon III.; *du Siècle*, well supplied with newspapers; *Alcazar*, Chaussée d'Ingouville, a concert every evening. — Omnibus to the station 30 c. — Voiture 1 fr. 25 c. per drive. — *English Church*, Rue d'Orléans; *American*, Rue de la Paix formerly termed *Havre de Grâce*, from the chapel of Notre Dame de Grâce founded by Louis XII. in 1509, was fortified by Francis I. in 1516, and is now the harbour for Paris, and one of the most important sea-ports of France (80,130 inhab.). The buildings, as well as the commercial prosperity of the town, are of very recent origin. Its situation at the mouth of the Seine is extremely advantageous.

The *Rue de Paris*, intersecting the town from N. to S., is the centre of traffic. The handsome *Hôtel de Ville* is a modern edifice, situated in the Place Napoléon III., with its *Jardin Public*.

The original fortifications have been demolished, but the town and harbour are commanded by new forts erected on the heights of *Ingouville* and *Ste. Adresse* (p. 236).

The extensive docks are capable of containing 500—600 vessels of considerable tonnage, which can enter the harbour during 3—4 hrs. every tide. The *Retenue de la Floride* is a large basin, by means of which, with the aid of a series of sluices, the accumulation of the deposits of the Seine at the mouth of the harbour is prevented. This basin is connected with the spacious *Bassin de l'Eure*, constructed in 1846—1856, where the huge Transatlantic steamers lie. Extensive operations are still in progress for the improvement and fortification of the harbour.

Next to Marseilles, Havre is the most important sea-port of France, and is frequented annually by about 6829 vessels of an aggregate tonnage of 1,269,000. The average annual value of the exports is 729 million fr., that of the imports 541 million. The import duties amount to about 50, the export to 60 million fr.

Opposite the *Bassin de Commerce* is situated the *Theatre*, erected in 1825, and considerably enlarged since a fire by which it was greatly damaged in 1843.

Here, in 1796, Admiral *Sir Sidney Smith*, in an unsuccessful attempt to capture a French vessel, was stranded on the shallows of the estuary of the Seine, and taken prisoner by the French.

Opposite to the harbour rises the *Musée*, in front of which are statues by David d'Angers of *Bernardin de St. Pierre* (author of 'Paul et Virginie' to which the reliefs refer) and *Casimir de la Vigne*, the dramatist, both natives of Havre.

The *Museum* (open on Thursdays and Sundays 10—4 o'clock, at other times for a gratuity) contains several saloons with stuffed animals, among which is a whale stranded near Havre, a room with casts, a collection of pictures, and the *Casimir Delavigne*

Gallery, dedicated to coins, statuettes and antiquities. The same building also contains a *Library*.

The **Jetée*, or pier, near the *Hôtel Frascati*, commands a fine view; to the right rises the precipitous *Côte d'Ingouville* with its two lighthouses, to the left in the distance the coast of *Honfleur*, on the opposite side of the estuary. Numerous boats here afford the visitor an opportunity of enjoying an excursion by water.

As Havre itself contains little to interest the traveller, those who have a few hours at their disposal are recommended to ascend the eminence on which *Ingouville*, a town with 12,000 inhab., is situated. Since the removal of the ramparts of Havre, Ingouville and *Graville*, another contiguous town, are now united with Havre, and contain numerous and handsome villas and gardens. The **view* from the lighthouse which occupies the summit of the hill, $1\frac{1}{2}$ M. distant from the harbour of Havre, comprises the town with its forest of masts, the estuary of the Seine, to the S.W. in the distance the *Rochers de Calvados*, celebrated for their oyster-beds, and to the N. the promontory of *La Hève* with its two lighthouses.

Havre being a convenient point of embarkation for the New World, shoals of emigrants are here periodically encountered.

Honfleur (*Cheval Blanc; Dauphin*), a remarkably picturesque fishing-town, situated on the opposite bank of the estuary of the Seine (by steamboat in 40 min.), with a population of 9553, affords a delightful summer residence. Railway in 6—8 hrs. to Paris by *Lisieux*, a station on the Paris and Cherbourg line.) The **Côte de Grace* commands a magnificent prospect. The church of *Ste. Catherine* contains two pictures of some merit by Quellyn and Jordaens.

Ste. Adresse (*Hôtel des Bains*, concerts during the season; *Hôtel à la descente des Phares*), delightfully situated a short distance to the N.E. of Havre, and sheltered from the N. winds, annually attracts a considerable number of visitors.

Trouville-sur-Mer (*Hôtels*: **des Roches Noires*, R. 5—20, déj. $3\frac{1}{2}$, D. 6 fr.; **de Paris*, R. 5—20, déj. $3\frac{1}{2}$, D. 5 fr.; **du Bras d'Or*, R. 2—10 fr., déj. $2\frac{1}{2}$, D. $3\frac{1}{2}$; *d'Angleterre*; *Bellevue*; *de la Mer*. The *Salon de Trouville* comprises concert, reading, and ball-rooms; subscription 6 fr. per week), situated about 10 M. to the S.W. of Honfleur (by railway in 30 min.; by steamboat from Havre in 1 hr.), is now a fashionable watering-place, frequented by Parisians of the highest class (5200 inhab.).

The railway station at Havre is near the *Cours Napoleon*, not far from the *Bassin Vauban*. On quitting the station the traveller will observe *Graville*, with its interesting church of the 11th cent., on the high ground to the left.

Harfleur, once an important sea-port, is now entirely superseded by Havre. Its harbour has, moreover, been completely filled up by the deposits of the *Lézarde*, which here falls into the Seine. In 1405 the town was taken by Henry V. of England, to whom the foundation of the church is attributed. It is a fine Gothic edifice, although in a sadly dilapidated condition.

Noirot is the station for **Bolbec**, a flourishing industrial town with a population of 10,000.

Yvetot is another manufacturing place with 9000 inhabitants, the ancient counts or soi-disants kings of which are thus described by Béranger (d. 1857) in his usual playful manner:

'Il était un roi d'Yvetot,
Peu connu dans l'histoire,
Se levant tard, se couchant tôt,
Dormant fort bien sans gloire,
Et couronné par Jeanneton
D'un simple bonnet de coton.'

Passing several unimportant stations, the train now quits the undulating and fertile table land (400 ft. above Rouen) of the *Pays de Caux*, as this district is termed, and descends to the lofty viaduct of *Barentin*, 1700 ft. in length, the highest arch of which is upwards of 100 ft. above the level of the valley. Shortly afterwards a tunnel, $1\frac{1}{2}$ M. in length, is entered, on emerging from which the train soon reaches *Malaunay*, where the Dieppe line diverges. From this point to Rouen, and Paris, see pp. 226—234.

B. NORTH-WESTERN FRANCE.

43. From Paris to Orléans and Tours.

Chemins de Fer d'Orléans. Express to *Orléans* in $2\frac{1}{2}$ hrs., ordinary trains in $4\frac{1}{4}$ hrs. (fares 13 fr. 55, 10 fr. 15, 7 fr. 45 c.); to *Tours* in $4\frac{1}{2}$ — $9\frac{3}{4}$ hrs. (fares 26 fr. 20, 19 fr. 65, 14 fr. 40 c.). Station in the Boulevard de l'Hôpital, comp. p. 28.

The line ascends the l. bank of the Seine, which is occasionally visible on the l. On the r. *Ivry*, a manufacturing place with 12,000 inhab. Stat. *Athis-Mons* lies at the confluence of the *Orge* and the Seine.

From stat. *Juvisy* a branch-line diverges to the l., following the course of the Seine, to the small manufacturing town of *Corbeil* and *Maise*.

The well-peopled valley of the *Orge* is now traversed. After crossing the river, the train commands an extensive view to the r. The ruined castle of *Monthéry*, with its lofty tower (104 ft.), is a conspicuous object in the landscape. It was once a place of great strength, and was often unsuccessfully besieged

before it came into the possession of the French kings. A battle took place here in 1465 between Louis and Charles the Bold, the leader of the French nobility (the '*Ligue du bien public*'), which, although indecisive, compelled the king to make concessions. The castle was destroyed in the wars of the Huguenots.

At **Bretigny** a line diverges to the r. to *Dourdan*, *Chateaudun*, and *Vendôme* (110 M. from Paris), which will be prolonged to Tours, and will then be the most direct route between Paris and Tours.

Stat. *Chamarande* possesses a château, erected by Mansard in the 17th cent. To the r. of stat. *Etrechy* the huge, ruined tower of *Guinette* becomes visible. It appertained to the citadel of the ancient town, and rises immediately to the r. above the station.

Etampes (*Grand Courrier*; *Bois de Vincennes*), with 10,000 inh., consisting of a long street with many architecturally interesting buildings. The cathedral of *Notre-Dame*, in the Norman and pointed style combined, possesses a very graceful tower. *St. Martin* was erected in the first half of the 12th cent.; the foundations of the tower (15th cent.) have settled, so that it is considerably out of the perpendicular.

St. Gilles, the *Hôtel de Ville*, and several other old buildings deserve inspection.

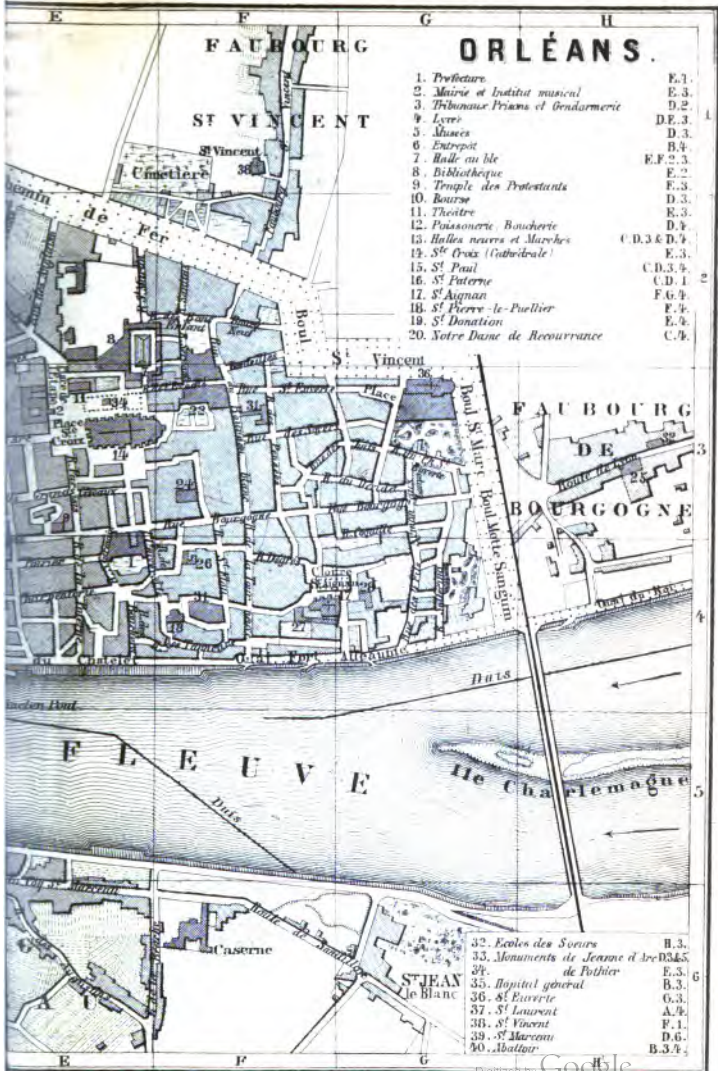
Beyond Etampes the line ascends rapidly (1 : 125). The district is monotonous and uninteresting, but becomes more attractive as the vine-clad valley of the Loire is approached.

Stat. *Les Aubrais*. Those who arrive here by express, change carriages in order to be conveyed to the town, 1 M. distant, the station of which is entered by the ordinary trains only.

Orléans. * *Hôtel d'Orléans*, Rue Bannier 118, R. 2, B. 1, D. 3½; A. ½ fr.; *Hôtel Lorret* and *Trois Empereurs*, Rue Bannier 18, *Hôtel Boule d'Or*. Near the station the *Hôtel St. Aignan*, much frequented. — *Café Foy*, Rue Bannier. — Bookseller *A. Gatineau*, corner of the *Rue Royale* and the *Rue Jeanne d'Arc*. — Omnibus 30, with luggage 60 c. — *Voiture* 1½ fr. per course, 2 fr. per hour.

Orléans, the ancient *Aurelianum*, founded by the Emperor M. Aurelius (according to others by Aurelian) on the site of *Genabum* which was destroyed by Cæsar, B. C. 52, lies on the r. bank of the Loire. It is the capital of the Department of the Loiret, with a population of 50,798. Its situation formerly rendered it a place of great military importance. It is now a quiet town, the ancient monuments of which have gradually given way to modern improvements. Its prosperity was materially injured by the revocation of the Edict of Nantes.

A handsome bridge connects the town with the suburb *St. Marceau*. From the bridge the principal street, the *Rue Royale*, leads to the *Place du Martroy* with the statue (see below), and is prolonged by the *Rue Bannier* to the *Boulevarts* near the railway station. Below the *Place* the broad *Rue Jeanne d'Arc* diverges to the cathedral towards the E.



FAUBOURG

ORLÉANS.

ST VINCENT

1. Prefecture
2. Mairie et Institut musical
3. Tribunaux Prisons et Gendarmerie
4. Lycee
5. Musees
6. Entrepot
7. Halle au ble
8. Bibliotheque
9. Temple des Protestants
10. Bourse
11. Theatre
12. Patisserie, Boucherie
13. Halles neuves et Marches
14. Ste Croix (Cathedrale)
15. St Paul
16. St Patrice
17. St Aignan
18. St Pierre-le-Puellier
19. St Donation
20. Notre Dame de Recouvrance

- | |
|--------------|
| E.1. |
| E.3. |
| D.2. |
| D.E.3. |
| D.3. |
| B.4. |
| E.F.2.3. |
| E.2. |
| F.3. |
| D.3. |
| E.3. |
| D.4. |
| C.D.3 & D.4. |
| E.3. |
| C.D.3.4. |
| C.D.1. |
| F.G.4. |
| F.4. |
| E.4. |
| C.4. |

FAUBOURG
DE
BOURGOGNE

FLEUVE

Ile Charlemagne

Caserne

ST JEAN
le Blanc

- | | |
|-------------------------------|----------|
| 32. Ecoles des Sœurs | H.3. |
| 33. Monuments de Jeanne d'Arc | D.3.4.5. |
| 34. de Pothier | E.3. |
| 35. Hopital general | B.3. |
| 36. St Euvrte | G.3. |
| 37. St Laurent | A.4. |
| 38. St Vincent | F.1. |
| 39. St Marcou | D.6. |
| 40. Abbatoyr | B.3.4. |

Metres.

Chemin de Fer de Vierzon

The **Equestrian Statue of Joan of Arc*, by Foyatier, was erected by the town in 1855, '*avec le concours de la France entière*'. The statue is 14 ft., the granite pedestal 15 ft. in height. The intention of the sculptor was to represent the Maid in the attitude of returning thanks to God for a victory, but the execution is somewhat unsatisfactory. The reliefs on the pedestal represent the principal events in the life of the heroine, beginning at the back on the l.: 1. Joan (born at the village of Domremy in 1412) with her flock summoned by saints to the succour of her distressed countrymen; 2. Her departure from Vaucouleurs; 3. Interview at Chinon with Charles VII., whom she convinces of her divine mission; 4. Entrance into the besieged town of Orleans, Apr. 29th, 1429: '*Messire m'a envoyé pour secourir la bonne ville d'Orléans*'; 5 (to the l. above) Capture on May 7th of Tournelles, the tête-de-pont on the l. bank of the Loire, in consequence of which the siege was raised (the Maid was wounded on this occasion), 6. (to the r. above) Coronation of Charles VII. at Rheims, July 17th; 7. Joan wounded in the attack on Paris; 8. Her capture at Compiègne in 1430 (comp. p. 257); 9. Her captivity at Rouen; 10. Her death (p. 232).

The **Cathedral*, partially destroyed by the Huguenots in 1468, was gradually restored in the 17th cent. The principal façade with its two truncated towers (286 ft. in height), was completed in 1766, the towers themselves in 1829. The vast dimensions of the exterior, as well as of the interior with its nave and double aisles, produce an imposing effect. The chapels of the choir are a fine specimen of late Gothic of the 14th cent.; the stained glass is modern.

On a marble pedestal adjacent to the cathedral rises the bronze statue of *Robert Joseph Pothier*, the eminent jurist (d. 1772), erected in 1859.

In the same Place is situated the **Hôtel de Ville*, erected in the florid Renaissance style in 1530, restored in 1850—54. The Caryatides at the side-entrances are attributed to Jean Goujon. The interior (conciergerie 1 fr.) deserves inspection, especially the *Salle des Mariages* and the *Salle des Conférences* with fine wainscoting and chimney-piece. One of the rooms contains a cast of a beautiful statuette of Joan of Arc on horseback, over a mortally wounded English soldier, executed by the Princess Mary of Orleans.

To the S. of the Rue Jeanne d'Arc is situated the old Town Hall, erected in the 15th cent. It contains the *Museum* (open to the public on Sundays and Thursdays, 12—4 o'clock; to strangers at any time for a gratuity).

Among the pictures may be mentioned Nos. 12—15 in the first saloon, painted for Richelieu by *Claude Deruet* of Nancy, allegorically representing the four elements, and remarkable for their quaint style; 500. Statue of Venus, by *Pradier*; 496. Hebe with the eagle, by *Vilain*. In the room to

the r. several modern pictures and a statue of Venus by *Mollknecht*; on the l. portraits. Then a room with casts, and two others with sculpture, carving, etc. The upper story contains a nat. history collection which comprises the *Collection Départementale*, exhibiting the Fauna of the environs.

In the immediate vicinity is the so-called **House of Diana of Poitiers*, a charming specimen of the Renaissance style, the side towards the court particularly well preserved. It contains the *Musée Historique*, a collection of local antiquities.

No. 15 Rue de Tabourg, to the E. of the Rue Royale, is the so-called **House of Agnes Sorel* (mistress of Charles VII.). No. 45 in the same street is the *House of Joan of Arc*, in which she resided during her stay in the town. No. 28 Rue de la Recouvrance is the *House of Francis I.* Several other ancient houses also merit inspection.

Orleans was occupied by a small Bavarian force on Oct. 11th, 1870, which was forced to evacuate the town by the Loire army of Gen. Aurelles de Paladine; but the success of the latter was of brief duration. On Dec. 2nd he was attacked by the Prussians under the 'Red Prince' Frederick Charles, and signally defeated in a succession of bloody skirmishes. On Dec. 5th the town was re-occupied by the Germans.

The train from Orleans to Tours returns to Les Aubrais (p. 238). The express trains do not enter the station of Orleans. passengers for which by these trains change carriages. The best views are now on the l.

The line traverses the broad and sunny valley of the Loire, on the N. side of the river. The district is well cultivated, and abounds in vineyards. The river is rarely visible, but ancient towns and castles render the journey interesting.

Stat. *Meung* possesses a Romanesque church and a half ruined castle peeping forth from the trees. The small and antiquated town of *Beaugency* is picturesquely situated between two hills. It is commanded by a venerable and massive square tower (10th or 11th cent.) which adjoins the castle. Town Hall of the 16th cent. Then stat. *Mer*.

An excursion may be made hence to the celebrated château of *Chambord* (near it the **Hôtel St. Michael*), situated to the S. of the Loire. It was founded by Francis I., but not finished till the reign of Louis XV. The latter presented it to Marshal Saxe, who died here in 1750. It was subsequently occupied by Stanislaus Lesczynski, the exiled king of Poland. Napoleon presented it to Marshal Berthier, from whose widow it was purchased by a legitimist subscription and presented to the actual proprietor in 1821.

Stat. *Sucvres*; then *Menars*, with a handsome château, once occupied by Madame de Pompadour.

Blois (*Grand Hôtel de Blois*; *Hôtel d'Angleterre*), an ancient town with 20,331 inhab., situated on an eminence on the Loire, over which a bridge leads to the Faubourg Vienne, is the capital of the Department Loir-et Cher. The château, once a residence of the French kings, is rich in historical reminiscences of Louis XII., Francis I., Henry III., and Catharine and Mary de Medicis. The

church of *St. Nicolasis* a fine Gothic structure of the 12th cent. The *Cathedral* or *Church of the Jesuits* is by Mansard. The pleasant situation of the town attracts frequent visitors. Omnibus in 2 hrs. to Chambord (see above).

The line now skirts the river, the bank of which is protected by a bulwark. Traces of the destructive inundation of 1866 are still everywhere visible. S. of the Loire, beyond stat, *Onsain*, rises the handsome château of *Chaumont*, once the residence of Catharine de Medicis.

Amboise (*Lion d'Or*), a town with 4570 inhab., possesses a château of the 15th cent., the interior of which, however, was entirely modernised by Louis Philippe, who kept Abd el Kader in confinement here. The latter was indebted for his liberation to the Emperor Napoleon III. The conspiracy of Amboise against the Guises in 1560 terminated in a fearful massacre of the implicated Huguenots. Leonardo da Vinci died at Amboise in 1519.

The château of *Chenonceaux* on the *Cher*, erected by Francis I., exterior and interior in admirable preservation, is situated 9½ M. to the S.

Three stations in a fertile district. The train then crosses the Loire. To the l. a number of cavities in the rocks, employed as dwellings, are visible, a somewhat strange phenomenon in the 19th cent., which however is observed in other localities in France. Stat. *Montlouis*. Then over the *Cher* to *St. Pierre des Corps*, where the express trains stop. Passengers by these trains change carriages for Tours. The ordinary trains only go as far as the town.

Tours. **Hôtel de l'Univers* in the Boulevard, R. 4, D. 4, A. and L. 1½ fr.; *Hôtel de Bordeaux* and *Victoria* in the Boulevard; *Hôtel de l'Europe*, Rue de Paris 10; *Hôtel du Faisan*, Rue Royale 9, all with similar charges, and frequently occupied by families making a prolonged stay. **Hôtel du Croissant*, less pretending, a commercial inn. — Cafés de la Ville and du Commerce in the Rue Royale. — Omnibus with luggage 60 c. — *English Church Service*.

Tours, the Roman *Caesarodunum*, capital of the Turones, the central point of the Department of the Indre and Loire, formerly of the county of Touraine, with 41,061 inhab., is situated in a fertile plain on the l. bank of the Loire. The river is crossed by a handsome bridge of 15 arches, from which the Rue Royale, the principal street, extends to the Boulevards, bisecting the town.

In the Place in front of the bridge stands the statue of the celebrated philosopher *René Descartes* or *Cartesius*; on the pedestal is inscribed the fundamental maxim of his philosophy: '*Cogito, ergo sum*'. At the entrance of the Rue Royale, on the r., is situated the *Hôtel de Ville*, on the l. the *Museum* (open on Sundays 12—4 o'clock). The latter contains pictures and casts on the first floor, and on the second nat. historical and archaeological collections.

To the l. in the Rue Royale is the church of *St. Julien*, a fine Gothic edifice of 1224, parts of which are of still earlier date, restored in 1847. The interior is plain.

No. 35 Rue du Commerce (the second to the r. from the bridge) is a handsome *Renaissance edifice of 1400, recently restored. The same street contains several other interesting houses, e. g. the corner-house in the *Vieux Marché*.

In the Rue Martin in the vicinity rise on opposite sides of the street two towers, the *Tour de St. Martin* and the *Tour de Charlemagne*, which once appertained to the great cathedral of *St. Martin*. From the 7th cent. downwards this church was regarded as a most sacred shrine, and was visited by vast numbers of pilgrims, but was plundered by the Huguenots, and totally destroyed during the revolution. The corn-hall was formerly a church of *St. Clement*, dating from the 16th cent.

E. of the Rue Royale stands the **Cathedral of St. Gatien*. The richly decorated principal façade, with its three lofty portals, dates from 1510. The towers were roofed in at a later period, and consequently do not harmonise with the rest of the structure. The interior (12th—15th cent.) is in the purest Gothic style. The rose-windows, and those of the chapels of the choir merit examination. The first chapel in the choir to the r. contains a Renaissance monument to the two children of Charles VIII., after whose death Louis XII., of the younger branch of the House of Valois, acceded to the throne in 1498.

In proceeding hence to the river the traveller observes in the barracks to the r. an ancient tower, the last fragment of a castle erected in the 12th cent. A chain-bridge (5 c.) crosses by an island to the other side of the river, on which there is a pleasant promenade.

Tours attracts a number of foreign residents, especially English families, on account of the mildness of its climate.

From Tours to Angers (65½ M.) railway in 2½—3½ hrs.; fares 12 fr., 9 fr. 25, 6 fr. 50 c. The line returns at station *Cinq-Mars* to the r. bank of the Loire, on which it remains. Station *Saumur*, with 14,079 inhabitants, is remarkable for its handsome *Hôtel de Ville*, and numerous windmills. Celtic antiquities in the vicinity. *Angers* see p. 246.

From Tours to *Le Mans* (62 M.) by railway in 3 hrs.; fares 11 fr. 10, 8 fr. 30, 6 fr. 10 c.; *Le Mans* see p. 244.

44. From Paris to Nantes by Chartres, Le Mans, and Angers.

247½ M. By express in 9, ordinary trains in 15 hrs.; fares 44 fr. 35, 33 fr. 25, 24 fr. 35 c. To *Chartres* (55 M.) express in 1½, ordinary trains in 2½ hrs.; fares 9 fr. 85, 7 fr. 40, 5 fr. 40 c.; from *Chartres* to *Le Mans* (77 M.) express in 2½, ordinary trains in 3½ hrs.; fares 13 fr. 90, 10 fr. 30, 7 fr. 60 c.; from *Le Mans* to *Angers* (60½ M.) by express in 2, ordinary trains in 3 hrs.; fares 10 fr. 85, 8 fr. 15, 5 fr. 15 c.; from *Angers* to *Nantes* (55 M.) express in 2, ordinary trains in 4 hrs.; fares 9 fr. 85, 7 fr. 40, 5 fr. 40 c. — Railway station in the Boulevard Montparnasse (comp. p. 228).

Journey to Versailles see p. 182. No stoppages at the minor stations, except sometimes at *Bellevue*.

Stat. *St. Cyr* possesses a celebrated military school, founded in 1806, where 350 pupils, who are received from their 16th to their 20th year, are prepared for the army. About 140 students annually obtain their commissions. An establishment for girls originally occupied this spot, founded by Madame de Maintenon, who died and was interred here in 1719. At *St. Cyr* a branch-line diverges to *Dreux* and *Laigle*.

Rambouillet possesses an ancient château of the kings of France, where Charles X. signed his abdication in 1830.

Stat. *Maintenon*, with its old castle, gives its name to *Françoise d'Aubigné*, widow of the author *Scarron*, who in 1685, when in her 50th year, was married to Louis XIV. The ruins of the huge aqueduct, which that monarch purposed constructing for his gardens in Versailles, are observed in the vicinity. From 1685 to 1688 about 30,000 men, principally soldiers, were employed in this undertaking, but it was never completed, and Louis for the future avoided this locality. His successor employed part of the materials in erecting the château of *Crécy* for Madame de Pompadour.

The valley is crossed by a long viaduct. The train crosses the *Eure* and reaches

Chartres. *Hôtel du Duc de Chartres; Hôtel du Monarque; Hôtel de France, all in the Place des Epars, and very unpretending. In the same Place Cafés de France and du Monarque.

Chartres, the loftily situated capital of the Department *Eure-et-Loire*, with 19,531 inhab., is one of the most ancient towns in France.

The **Cathedral of Notre Dame* is one of the finest Gothic edifices in France. The crypt dates from the beginning of the 11th cent.; the upper part of the church was not completed till 1260. The towers are not uniform; that on the S. side, 345 ft. high, belongs to the older structure; that on the N., 373 ft. high and of graceful open-work, was added in 1506—1514.

The *W. Façade*, between the two towers, has three portals: in the centre the *Porte Royale*, decorated with royal saints; over the door Christ with prophets and elders. The entire façade is in the chaste style of the 12th cent., the figures however somewhat approaching Byzantine stiffness. The N. and S. entrances, both much richer, roofed in and approached by steps, are of the 14th cent. The profuseness of ornamentation for which both exterior and interior are remarkable is very striking; upwards of 1800 separate figures have been counted.

The *Interior* produces a most imposing impression owing to the purity and vigour of its proportions. Length 430 ft., breadth 150 ft., height of nave 140 ft. Magnificent stained glass, principally of the 13th cent., representing events in Scripture history and legends of saints; the three rose-windows merit special attention.

The *Choir* possesses a double passage and seven chapels. The interior, of the last cent., harmonises badly with the remainder of the church. The outer screen is adorned with *reliefs in the late Gothic style (begun

in 1514, not completed till 1706), representing events from the lives of Christ and the Virgin; the details remarkably elegant. In the first chapel on the l. is the *Vierge Noire*, a miraculous image of the Virgin, which since the middle ages has been an object of profound veneration; the surrounding walls are covered with votive offerings.

The *Lower Church* (Durand, S. side of the church, keeps the keys), pertaining to an ancient edifice of the 11th cent., extends under the entire upper church, and contains a number of chapels, which are now undergoing restoration. The ascent of the roof and the towers is recommended, more for the thorough inspection of the church itself than for the sake of the view.

St. Pierre, in the lower part of the town, near a hussar-bar-rack, dating from the 12th to the 14th cent., exhibits the transition from the Norman to the pointed style.

At Chartres a much frequented corn-market is held on Saturdays. In the market-place, *Place Marceau*, between the old and new parts of the town on the side towards the railway station, stands an obelisk commemorative of General Marceau, a native of the town, '*soldat à 16 ans, général à 23, il mourut à 27.*' Another statue of the general in bronze was erected in the *Place des Epars* in 1851. Several ancient structures, such as the *Porte Guillaume* (14th cent.), deserve inspection.

The railway from Chartres to Le Mans conveys the traveller past several small stations to *Nogent-le-Rotrou*, with an ancient château, once the property of Sully. The *Hôtel Dieu*, founded by him, contains his monument and that of his wife in a kneeling posture, by Boduin (1642); his remains were disinterred and dispersed in 1793.

Stat. *La Ferté Bernard* possesses a late-Gothic church of great merit. The town-hall is established in an old gateway.

Le Mans. *Hôtel du Dauphin*; *Boule d'Or*, commercial; *Hôtel de France*, all in the *Place des Halles*. *Cafés de l'Univers* and *de l'Europe*, etc., in the same *Place*. — Omnibus 30 c., with luggage 60 c.

Le Mans, with 37,209 inhab., situated on an eminence on the l. bank of the *Sarthe*, and the capital of the Department of that name, formerly of the province of Maine, is an ancient town of considerable importance and boasts of several attractive edifices.

The **Cathedral of St. Julien*, occupying the loftiest site in the town, is one of the most interesting churches in France. It owes its origin to different periods, the various styles of which present a most striking contrast.

The simple W. *Façade* dates from the 11th cent.; that on the S. contains a rich Portal in the Romanesque style of the 12th cent. At the S.W. corner a high block of sandstone built into the wall is believed to be of Druidical origin. The entire nave in the Romanesque style with pointed arches exhibits the transition state of the two styles, and belongs to the 11th and 12th centuries. Certain portions bear manifest marks of great antiquity, and the construction of the external walls recalls the Roman opus reticulatum (i. e. small stones with a superabundance of mortar, in contradistinction to the solid slabs of Gothic masonry). It is therefore probable that remnants of the earliest structure, dating from the 8th or 9th cent., still exist.

The Choir, on the other hand, is constructed in the matured pointed style of the 13th cent., and the nave, especially in the interior, appears low and depressed when compared with the noble proportions of the former. It possesses a double passage with 13 chapels and beautiful stained glass. The rose-windows are of later date (beginning of the 15th cent.).

The r. transept contains the monument of Berengaria, consort of Richard Cœur de Lion, placed here in 1821. The first chapel of the Choir to the l. contains the monuments of Charles IV. of Anjou (d. 1492) and Guillaume de Bellay-Langey, a distinguished statesman and author in the reign of Francis I.

Adjoining the cathedral is a handsome building in the Renaissance style, termed *Le Grabatoir*. The house opposite the tower is said to have once belonged to Scarron (p. 243). Below the cathedral extend regular avenues, where the *Theatre* is situated. The lower apartments contain a *Musée Historique* with numerous antiquities (open on Sundays 12—4 o'clock).

The abbey-church of **Notre Dame de la Couture*, at present undergoing restoration, possesses a fine portal of the 13th cent. The choir and crypt date from the commencement of the 11th cent.; the nave and aisles are less ancient.

The adjacent monastery has been converted into the *Préfecture*. The building also comprises a *Library* and *Museum* (Sundays, Thursdays, Fridays, 10—3 o'clock). The pictures are mediocre. An *enamelled slab of the 12th cent., representing Geoffrey Plantagenet, count of Anjou and Maine, which formerly decorated his tomb in the cathedral, but was removed during the Revolution, is an object of interest. There is also a *Nat. Hist. Collection*, and several relics of antiquity.

The town is connected with the quarter on the r. bank by several bridges. The bank affords a pleasant promenade, passing several old-fashioned wooden mills, the motive power of which is the stream of the river. A good survey is obtained hence of the narrow and crooked streets of the older quarters of the town. Near the river, on the r. bank, is situated **Notre Dame du Pré*, an ancient church of the 11th cent, with a crypt, now undergoing renovation. Le Mans was occupied by the partisans of the Vendée in 1793, but was again wrested from them by Marceau (p. 244), who sanctioned a fearful massacre among the women and children who accompanied them.

From Le Mans to Rennes and Brest, see p. 253. From Le Mans to Tours see p. 242.

The line now follows the valley of the Sarthe, which it frequently crosses. Stat. *La Suze* possesses a bridge of the time of Henry IV., and an ancient château, now the town-hall, once occupied by Gilles de Retz, better known as Barbe-bleue, who after having committed many enormities was burned at Nantes in 1440.

At stat. *Sablé* is a château of the last cent.; black marble is extensively quarried in the vicinity, and several coal-mines are

encountered. The Benedictine abbey of *Solennes*, containing some celebrated sculpture in the late Gothic style, is situated $1\frac{1}{2}$ M. from Sablé.

Several small stations; then the junction of this line with that from Tours. As Angers is approached, numerous slate-quarries are observed, which yield upwards of 150 million slabs annually, supplying a considerable part of France and of the neighbouring countries.

Angers. *Hôtel d'Anjou, agreeably situated in the Boulevard and the Champ de Mars; *Cheval Blanc, Rue St. Aubin. — Faisan; Londres on the quay, unpretending. — Café Serin, Rue St. Aubin 41. — *Omnibus* 30, with luggage 50 c. — *Steamboats* to Nantes daily; fares 3 fr. 20, 2 fr. 20 c.

Angers, capital of the Department Maine-et-Loire, formerly of the Duchy of Anjou, with 56,797 inhab., is situated on both sides of the *Maine*, which is formed by the union of the *Mayenne* and *Sarthe* a short distance above the town and empties itself into the Loire 6 M. below. Thus favourably situated in the vicinity of three navigable rivers, the town has always been a place of considerable importance. Its exterior has recently been extensively modernised, and its former *sobriquet* of 'la ville noire' is no longer applicable. It still, however, contains a great number of interesting relics.

The principal quarter of the town lies on the l. bank of the river. The ramparts have been converted into boulevards. To the E. of these is an open space, the *Champ de Mars*; adjacent are the limited grounds and shady avenue of the *Jardin du Mail*; farther N. is a small *Botanic Garden*. Descending the Boulevard to the W. the visitor reaches the **Castle*, close to the river, a massive structure of the 13th cent., with moats and 17 round towers (75 ft. high). The interior now serves as a magazine, and, with the exception of a late Gothic chapel, contains nothing worthy of special mention.

In front of the castle stands the bronze *Statue of King René of Anjou*, a work of David, 1853; on the pedestal are represented 12 princes of Anjou, from Dumnacus, the opponent of Cæsar, and Roland downwards; also lists of the dukes and counts of Anjou.

The loftily situated **Cathedral of St. Maurice* was commenced in the 11th, but not completed till the 13th cent. It is surmounted by two slender towers, the effect of which is somewhat marred by the Renaissance erection subsequently introduced between them. The principal façade exhibits the simple style of the 12th cent., and is adorned with sculptures, Christ and saints; higher up are statues of seven dukes of Anjou of a more recent period.

The interior consists of a long nave without aisles. To the l. of the entrance a basin for holy water of green marble, said to be of Byzantine workmanship, and a gift of king René. The

church is also remarkable for its rich stained glass of the 13th cent.

The **Museum*, in the Rue Courte, a short distance S. of the cathedral, occupies a most attractive edifice, partly Gothic and partly Renaissance, erected about 1500 (Sundays and Thursdays 12—4 o'clock; at other times for a fee). The ground-floor contains casts; one hall and two rooms here contain the principal works of the sculptor *David* (d. 1856), a native of Angers, most of them presented by himself. There are altogether about 150 works, forming an instructive series. Five rooms on the first floor contain pictures by ancient and modern masters; a small 'Holy Family' is attributed to Raphael. The mineralogical department in the *Nat. Hist. Cabinet* is especially valuable. Also a collection of *Antiquities*, and a *Library*.

In the Rue Courte the traveller will also perceive the tower of *St. Aubin* (12th cent.), belonging to a former monastery, now the prefecture. The neighbouring church of *St. Martin* (12th cent.) has been converted into a magazine.

At the N. extremity of the town, near the seminary and the Jardin des Plantes, stands *St. Serge*, an edifice of different periods, portions of it very old. The simple nave, without transepts or aisles, is entered from the vestibule. The choir of the 11th cent. is borne by 6 very slender columns.

The Marne is crossed at the N. end of the town by a chain-bridge, the *Pont de la Haute Chaine* (5 c.). Beyond it, on the r., appears the extensive modern *Hospice Ste. Marie*, capable of accommodating upwards of 1000 patients and indigent persons. To the l. the *Hospice St. Jean*, founded in the 12th cent. Below the bridge the ruins of the old *Pont des Treilles* are observed; farther on, the *Grand Pont*, or principal bridge. A third bridge, the *Pont de la Basse Chaine*, crosses the river by the castle. A suspension-bridge formerly occupied this position, but fell in 1850 as a battalion of light infantry was passing over it, 223 of whom were drowned.

On the r. bank of the Maine (not far from the Grand Pont) is the church of *la Trinité*, in the transition style of the 11th and 12th centuries. The adjoining church *du Ronceray*, of the 11th cent., is within the precincts of the *Ecole des Arts et Métiers*, and is in a very dilapidated condition. Both of these churches are undergoing restoration. *St. Jacques*, outside the Boulevarts, is also of very early origin.

Several other mediæval houses are observed in the narrow streets of the old town.

A visit to the slate-quarries, of which the most extensive are *Les Grands Carreaux* (omnibus in the Boulevard, corner of the Rue St. Aubin, every even hour, 40 c.), is interesting. Another

excursion (omnibus from the same point every half-hour, 25 c.) is to the *Ponts de Cé* on the Loire, 2 M. distant.

The line to Nantes crosses the Maine near stat. *La Pointe*, and then follows the r. bank of the Loire. At stat. *Champocé* are the ruins of the château of Gilles de Retz (p. 245), the veritable French Bluebeard, who is said to have murdered upwards of 100 girls and children, whose blood he drank in order to restore himself to youth. To the l., on the opposite bank of the river, rises *Montjean* with a ruined monastery.

Beyond stat. *Ingrandes* and *Varades*, *St. Florent-le-Vieil* is perceived on the opposite bank of the Loire, a place frequently mentioned in the wars of the *Vendée*, which district commences at this point.

At stat. *Ancenis* a suspension-bridge; at *Oudon* a lofty and ancient church-tower. Several tunnels and small stations are passed, and the train reaches

Nantes. **Hotels:** Hôtel de France, in the Place Graslin; Hôtel du Commerce, Rue Santeuil; Hôtel de Bretagne, Place du Port Communeau 6, a quiet situation; Hôtel de la Fleur, Place Neptune 4; Hôtel de l'Europe, Place Neptune 7; Hôtel de Paris, Rue Boileau, not far from the Passage; Hôtel des Voyageurs, Rue Moïère.

Restaurants and Cafés: several in the Place Graslin. Principal newspaper: *Phare de la Loire*.

Omnibus with luggage 60 c. — *Fiacre* per drive 1 fr. 25 c., per hr. 1½ fr.

Post-Office in the Passage Pommeraye.

Consuls. English: Mr. *P. Barrow*, Rue Héronnière 6; N. American: M. *de la Montagne*, Quai Fosse 78.

English Church Service, every Sunday.

Steamboats to Angers, St. Nazaire, Bordeaux, and other French seaports. A regular line of communication has also recently been established between St. Nazaire and America (comp. p. 251).

Nantes (popul. 113,625) is situated on the r. bank of the Loire, at the point where it receives the *Erdre*, coming from the N., which flows through the centre of the town, and the *Sèvre* from the S. It lies 32 M. from the sea, so that vessels of small tonnage (200) only can ascend as far as the town; it is however regarded as the fourth seaport of France (after *Marseille*, *Havre*, and *Bordeaux*). It is now the most important sugar-mart of France; in 1863 upwards of 60,000 tons were imported and manufactured here. The import-dues amounted to 29,549,024 fr. An extensive ship-building traffic is also here carried on.

Nantes was founded prior to the Roman period. It was subsequently one of the chief towns of Brittany. In the Revolution it was remarkable for its republican bias, and in 1793 strenuously and successfully opposed the partisans of the *Vendée*. The town has acquired a melancholy celebrity from the 'Noyades' of Carrier, a brutal, ignorant miscreant, who had been an advocate in Auvergne, and was sent by the 'committee for the public welfare' to Nantes Oct. 8th, 1793, but recalled on Feb. 1st 1794. He is said to have put to death within 4 months (the numbers given by different accounts vary) 6—9000 persons, a large proportion of whom were women



Nantes.

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|-------------------------------|------|
| 1. Asile St Anne | D.1. |
| 2. Banque | D.3. |
| 3. Bibliothèque | E.4. |
| 4. Bourse | G.2. |
| 5. Caserne d'Infanterie | G.3. |
| 6. Château | B.3. |
| 7. Couvent des Dames Blanches | G.1. |
| 8. " des Ursulines | G.1. |
| 9. " de la Visitation | G.1. |
| Églises. | |
| 10. St Clément | G.1. |
| 11. St Croix | F.3. |
| 12. St Elisabeth | C.3. |
| 13. Évangélique | D.3. |
| 14. des Sévilles | G.2. |
| 15. des Minimes | C.5. |
| 16. Notre Dame de Bon Secours | B.1. |
| 17. " de Tanten Joise | E.3. |
| 18. St Nicolas | F.2. |
| 19. St Pierre | E.2. |
| 20. St Similien | A.6. |
| 21. St Vincent | F.5. |
| 22. Entrepôt général | E.2. |
| 23. Evêché | E.3. |
| 24. Hôtel Dieu | E.2. |
| 25. Hôtel de Ville | H.2. |
| 26. Jardin des Plantes | G.2. |
| 27. Lycée | E.2. |
| 28. Musée archéologique | E.3. |
| 29. " d'histoire natur. | D.2. |
| 30. " de peinture | F.2. |
| 31. Palais de Justice | C.4. |
| 32. Préfecture | D.4. |
| 33. Soins | D.4. |
| 34. Statue de Cambronne | D.4. |
| 35. Théâtre | D.4. |

and children. Not satisfied with the execution done by the guillotine and the musket, he caused many of his victims (as many as 600 in one day) to be thrown into the Loire. Persons of different sex were bound together in a state of nudity and committed to the waters: such were the 'mariages republicains', invented by this ruffian. In 1789 Nantes had a population of 81,000, but in 1800, notwithstanding a vast influx of new citizens from the Vendée, it numbered 75,000 only. It is estimated that in Nantes and the environs not fewer than 30,000 persons fell victims to the Revolution.

Nantes is now a handsome town of modern construction. The numerous bridges which cross the different arms of the river impart to it a somewhat novel aspect. The central points of traffic are the *Place Graslin*, with the theatre, and the *Place Royale*. The Rue Crébillon descends from the former to the latter, and from it the *Passage Pommeraye*, constructed in 1843, leads to the Rue de la Fosse. This busy arcade is remarkable for its three different stories, connected by stairs and thus accommodating itself to the level of different streets. In the Place Royale rises a large and sumptuous **Fountain*; the principal figure in marble is the Loire, around which are a number of small bronze figures, representing its tributaries, the Sevre, Erdre, Cher, Loiret, etc.

In the vicinity is *St. Nicholas* (Pl. 18), a handsome modern church in the Gothic style, commenced in 1844; tower still unfinished.

At the back of the church is situated the *Musée de Peinture* (Pl. 30), in a building restored in 1861. The five saloons, lighted from above, are admirably arranged, and the collection is one of the finest in the provinces (Tuesdays, Thursdays, and Sundays, 12 to 4 o'clock; at other times fee 1 fr.; generally closed in September).

1st Room. Mostly modern pictures, among which, on the r.: *Hamon*, Young mother and juggler. — 2nd Room. Older pictures: Two landscapes, by *Poussin*; Adoration, by *Honthorst* (*Gherardo delle Notti*). The most valuable addition to the museum, consisting of a series of fine paintings of the modern French school, is due to the bequests of two private collections. In the Collection *Urvoy de St. Bedan*: r. *Ingres*, Portrait; *Géricault*, Hussar; *Brascassat*, several animal-pieces, the principal of which are **Bulls fighting*; *Horace Vernet*, The nocturnal ride; *De Curzon*, Spinner; **P. Baudry*, Charlotte Corday; by the same, Penitent Magdalene; *Destouches*, Parting; **Gréner*, Children attacked by a wolf; *Ary Scheffer*, Dying nun. — Collection *Clarke de Feltre*: r. Portrait of Frederick the Great; a number of heads, studies by *P. Delaroche*; *H. Vernet*, Abraham and Hagar; **Delaroche*, Sketch of the mural painting in the Ecole des Beaux Arts (p. 163); *Verboeckhoven*, Sheep; *Greuze*, Boy reading; *Leopold Robert*, Monk, Fisher-boys, Girl of the neighbourhood of Naples; *P. Delaroche*, Mother and child; *Flandrin*, Young girl; *Delaroche*, Girl swinging; *Fabre*, Portrait of the Duc de Feltre when minister of war in 1810; *A. Hesse*, Reaper; *R. Fleury*, Cuirassiers; *Nattier*, Girl with flowers. — In the Last Room: **Cleopatra*, statue in marble over life-size, by *Daniel Ducommun du Locle*, presented by the artist, who was a native of Nantes.

The *Natural History Museum* (Pl. 29), Rue St. Léonard 3 (Tuesdays, Thursdays, and Sundays, 11—3 o'clock), contains a mineralogical collection formed within the Department, a mummy, etc. The principal curiosity is the tanned skin of one of the soldiers who fell in 1793 whilst fighting against the army of the

Vendée: before his death he had said to his comrades: 'J'ai fait peur aux brigands (i. e. the Royalists) pendant ma vie, je veux leur faire peur encore après ma mort. Promettez-moi de vous faire un tambour avec ma peau'. This whimsical request was, however, only partially complied with.

The *Archaeological Museum* (Pl. 28), comprising Egyptian, Roman, and mediæval antiquities, is situated in the Rue Felix 14 (Thursdays and Sundays, 12—4 o'clock). — The public *Library* (Pl. 3), Rue de l'Angle 1 (daily, except Sundays and Mondays, 11—4 o'clock) is a collection of considerable value.

The **Palace* (Pl. 6) on the Loire was entirely renewed in the 16th cent.; some portions only are of earlier date. Part of it is employed as an arsenal (visitors admitted).

The **Cathedral of St. Pierre* (Pl. 19), with unfinished towers, dates from different periods. A thorough restoration was commenced in the 15th cent., but has never been entirely carried out. The three portals of the W. Façade are remarkable for their profuse decoration with sculpture. The nave, 170 ft. in height, is very impressive. Its loftiness and late Gothic construction present a marked contrast to the Romanesque choir of the 11th cent.

Since the Revolution the S. transept has contained the **Monument of Francis II.*, the last Duke of Bretagne, and his wife Margaret de Foix, a sumptuous work with numerous figures, saints, and allegories in the Renaissance style, by Michael Colomb (d. 1514).

The *Cours St. Pierre* and *St. André*, a broad promenade, separating the old town from the Faubourg St. Clément, is adorned with mediocre statues of *Anna of Bretagne*, *Arthur III.*, *Duguesclin*, and *Clisson*. In the centre is the *Place Louis XVI.*, with a column (92 ft. high) surmounted by a statue of the king. Here on July 30th, 1830, a skirmish took place between the military and a band of enterprising youths who desired to uphold the charter. Ten of the latter, however, fell victims to their temerity.

The *Cours Napoléon*, near the Place Graslin, is adorned with a statue of General *Cambonne* (Pl. 34), a native of Nantes, erected by the town and the army in 1848. The words on the pedestal: 'La garde meurt, mais ne se rend pas' are erroneously attributed to him.

His grave, like that of General de Bréa and the victims of the July Revolution, is in the principal burial-ground, the *Cimetière de la Miséricorde*.

The seaport of Nantes is *Saint Nazaire*, at the mouth of the Loire, a town with 10,849 inhab., rapidly rising in importance. By railway (5 trains daily) in $1\frac{3}{4}$ — $2\frac{1}{2}$ hrs., fares 5 fr., 4 fr., $2\frac{1}{2}$ fr.

From St. Nazaire *Steamboat* (Comp. Générale Transatlantique) on the 8th of every month to *St. Vincent, Cayenne, and Panama* (in 21 days, 1st cl. 1100, 2nd cl. 965 fr.); on the 16th of every month to *St. Thomas, Haïranna, and Veracruz* (in 24 days, 1st cl. 1240, 2nd cl. 1100 fr.); every ten days to *Lisbon, Cadiz, Gibraltar, and Malaga* (to Lisbon 1st cl. 220, 2nd cl. 150 fr.).

45. From Nantes to Brest.

Direct Railway, skirting the coast of Brittany; one through-train only in 11 hrs., fares 25 fr. 75, 18 fr. 20, 13 fr. 25 c.

Brittany, a peninsula 13,640 sq. M. in area, is intersected by chains of hills which rise to the height of 1200 ft. The rock-formation is principally granite; the soil is poor, the climate stormy and rainy. The inhabitants, who are of Celtic origin, still cling to their ancient language and customs, and are the least advanced in civilisation of all the inhabitants of France. Rude Celtic antiquities (*Menhir*, stones placed on one end, sometimes upwards of 40 ft. high; *Dolms*, or tables of stone, both probably employed as monuments to the dead) are still encountered in great numbers, but are gradually disappearing as cultivation advances.

On leaving the principal station the train skirts the harbour on the Loire and passes the Palace and the Exchange (station). It then follows the bank of the river for some distance, and finally proceeds inland. The S. coast of Brittany is flat and marshy, and the sea is seldom visible, so that the journey is uninteresting.

At stat. *Savenay* the branch-line to St. Nazaire (p. 250) diverges, at *Redon* (Rail. Restaurant) the line to Rennes (p. 253).

Several minor stations, then

Vannes (**Hôtel du Commerce; Hôtel de France*), capital of the Département du Morbihan, with 14,564 inhab., a small harbour, and no gas, although a place of considerable importance.

At *Carnac* near stat. *Auray* (*Poste*) the Celtic monuments of Brittany are most abundant. Branch-line from Auray to *Napoléonville*, formerly *Pontivy* (the former name, given to it by Napoleon I., after having long been in abeyance, was revived under the second empire).

Lorient (*Hôtel de France*), with 35,462 inhab., is an important military and commercial place of modern origin, strongly fortified and situated in a marshy plain. The next important place is

Quimper (*Hôtel de l'Épée*), with 11,438 inhab., capital of the Department of Finisterre, possessing a handsome cathedral, pleasantly situated.

A bleak stony district is next traversed, and the train then descends to stat. *Châteaulin* (*Grande Maison*), charmingly situated in the valley of the *Aulne*, the continuation of which forms one of the branches of the harbour at Brest. The train crosses the river by an imposing viaduct. Several small stations; then *Landerneau*, where the line unites with that from Paris to Brest.

Brest. *Hôtel de Provence* (Pl. a), in the Champ de Bataille; *Hôtel du Grand Monarque* (Pl. b); *Hôtel des Voyageurs* (Pl. c), Rue de Siam 16; *Hôtel Lequer*; *Hôtel de la Marque*, or de Nantes (Pl. d), a commercial inn; *Hôtel de France*.

Omnibus from the station or the quay, with luggage 80 c.
Steamboats daily to *Châteaulin* and *Landerneau* (see p. 253); to *New York* every fortnight (every other Saturday) in 10 days, 1st cl. 825, 2nd cl. 500 fr.

Brest, situated near *Cape Finisterre*, the most W. point of France, with 67,833 inhab., possesses an admirable harbour, the best in France, and one of the finest in Europe. It extends between two promontories and is extremely capacious, being about 13 M. long, and $2\frac{1}{4}$ M. broad. The narrow (1 M.) entrance, *Le Goulet*, is blocked by a rocky island, which renders it almost impregnable, and is commanded by powerful batteries, numbering about 400 guns. An extensive system of fortifications protects these batteries and the various forts towards the land-side, and at the same time commands the inner roadstead. The latter is divided into two main arms, which with numerous creeks and inlets at last terminate in rivers. The N. arm, that of *Landerneau*, is the estuary of the *Elorn*; the S., that of *Châteaulin*, is formed by the influx of the *Aulne*.

At the mouth of a deep, ravine-like creek, on the N. side of the roadstead, the town of Brest is situated. The principal part of the town lies on the l. bank, connected with the suburb *Recouvrance* by a massive iron bridge, capable of being opened to admit of the passage of vessels of war from the docks situated within it. The *Naval Harbour* is established in this creek, which is 30 ft. in depth. At the issue stands an ancient castle of the Dukes of Brittany, modernised by Vauban and incorporated with the other fortifications. The improvement of the harbour was commenced by Richelieu in 1631, and subsequent governments have prosecuted the works down to the present time. These operations have been conducted on a gigantic scale, and in many places vast excavations in the solid granite have been necessary. The entire establishment comprises three docks, a number of workshops for the manufacture of cables, sails, machines, cannon, etc., extensive magazines, sailors' barracks accommodating 3500 men, a large hospital, etc. (permission to visit the dockyard obtained at the office of the 'Etat Major' on exhibiting a passport or visiting-card).

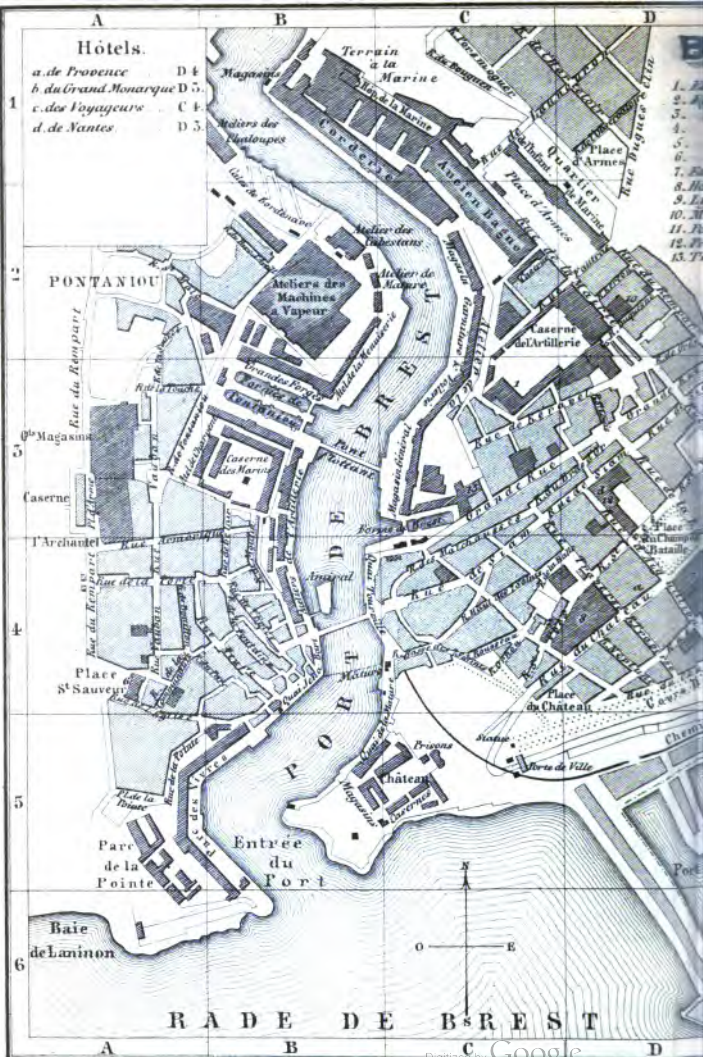
To this vast naval station, the workshops of which employ 8—9000 hands, Brest is indebted for its importance and busy traffic. In other respects it is a place of modern aspect and destitute of attraction. The *Cours Ajot*, a charming promenade, affording an extensive survey of the roads, is however deserving of mention.

At the foot of the latter, near *Portstrein*, to the l. of the entrance to the inner government-harbour, the commercial harbour, in pursuance of a decree of 1859, is in course of construction, and is enclosed by protecting bulwarks. It is, however, question-

Hôtels.

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- b. du Grand Monarque D 5
- c. des Voyageurs C 4
- d. de Nantes D 5

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BREST
et ses
ENVIRONS.



Place
du Roi de
Rome

NOUVELLE VILLE

Place de l'Eglise

Marché

Gare

Chemin de Fer

Bains

Etablissement
du Gar

VILLE PROJETÉE

Chemin de Fer

Chemin de Fer

Chemin de Fer

Bassin à Flot

Chemin de Fer

PORT NAPOLEON

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able whether this harbour will attain to great importance, Brest being so far removed from the main arteries of traffic.

A number of vessels of war generally lie in the roads. A visit to these, or by a local steamer to Landerneau or Châteaulin (2½ hrs., returning by railway, see below), is recommended as the pleasantest occupation for a few leisure hours.

Brest is also strongly fortified on the land-side, and even in former centuries has frequently been unsuccessfully attacked by the English.

46. From Brest to Paris by Rennes and Le Mans.

389½ M. Railway in 17 hrs.; fares 69 fr. 80, 52 fr. 35, 38 fr. 40 c. — As far as Rennes (155½ M.) two ordinary trains only daily, thence to Le Mans there are also two express trains, from Le Mans to Paris five express trains. Endeavours are being made to attract to this channel a large proportion of the stream of emigrants bound for America, the sea-voyage between Brest and the W. hemisphere being the shortest of all those from the French coast (9—11 days). Express trains will probably soon run between Rennes and Brest, so as to diminish the journey by 2 hrs.

The train passes stat. *Kerhuon*, on the Landerneau arm of the harbour; pleasing scenery (views on the r.). Beyond stat. *Landerneau* (*Hôtel de l'Univers*), a small manufacturing town with a popul. of 7000, the *Elorn* is crossed. To the r. the church and picturesque ruined castle of *La Roche Maurice* are next passed.

Stat. *Morlaix* (*Hôtel de Provence*), a town with 14,000 inhab., is picturesquely situated in a ravine, which the train crosses by an imposing viaduct (290 yds. long, 208 ft. high). Then several unimportant stations, of which *Guingamp* possesses a handsome church.

The train now ascends to stat. *Chatelaudren*, and crosses the valley of the *Gouet* by a viaduct 575 ft. in height. Stat. *St. Brieuc*, a town with 15,341 inhab. will be the junction of this line with that from *Auray* and *Napoléonville* (p. 251). Eight insignificant stations are next passed, and the train reaches

Rennes. Grand *Hôtel Julien*; **Hôtel de France*. — Café de France. — Omnibus 40 c., with luggage 60 c. *Fiacres* per drive 1 fr. 25 c., for 1 hr. 1 fr. 70 c., each subsequent hr. 1 f. 50 c.

Rennes, situated at the confluence of the *Vilaine* and *Ille*, capital of the Department of these rivers, formerly of Brittany, with a popul. of 45,485, was almost totally destroyed by fire in 1720, and is now a pleasant modern town.

The handsome *Palais de Justice*, dating from 1670, is situated in the Place du Palais. The *Cathedral* is modern, with vaulted ceiling and Corinthian columns. Opposite to it the ancient *Porte Mordelaise* is still standing, by which the Dukes of Bretagne formerly entered to celebrate their coronation.

On the quay rise the handsome, recently erected *University Buildings*. They contain a **Museum* (Sundays and Thursday

12—4 o'clock; entrance at the back), a very creditable collection which is worthy of a visit.

It contains a large saloon with sculptures and casts; a natural history collection; a corridor with drawings of the French school; 5 saloons with pictures (Lion Hunt by *Rubens*, Andromeda by *P. Veronese*, Horses by *Wouverman*, etc.; also] a quaint picture representing death in the different grades of life, attributed by the inscription, which was added subsequently, to *René d'Anjou, Roy de Sicile*); another room with engravings.

Beautiful walks to the *Mont Thabor*, in the *Botanical Gardens*, *Le Mail*, the confluence of the *Ille* and the *Vilaine*, etc.

Branch-line from Rennes in 2½ hrs. to *St. Malo* (*Hôtel de France*, the house in which *Châteaubriand* was born; *Hôtel de la Paix*), a fortified seaport with 10,886 inhab., situated on a rocky islet which is connected with the mainland by an embankment.

Laval (*Hôtel de Paris*), on the *Mayenne*, capital of this Department, with 22,892 inhab., is the next stat. of importance. Several ancient structures still exist, such as the castle, now prison, of the 12th cent., and the Romanesque church of *Avenières*, erected in 1040. The town possesses extensive manufactories of linen and cotton.

The line then crosses the *Mayenne*, and passes eleven unimportant villages and small towns, most of which lie to the r. of the line.

Le Mans, and thence to Paris, see pp. 242—244.

47. From Paris to Caen and Cherbourg.

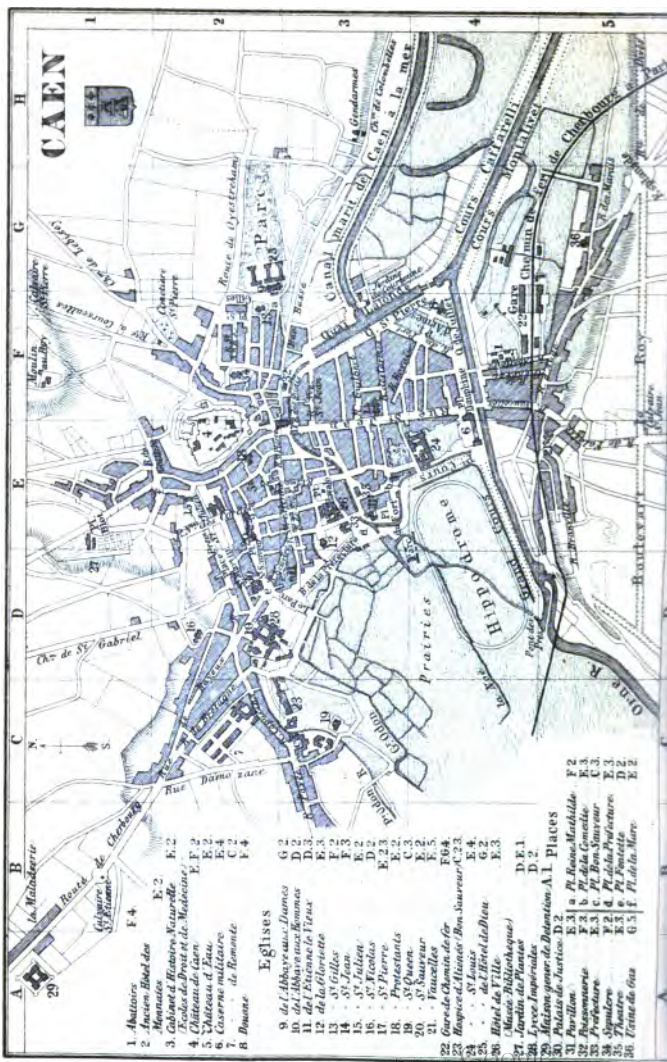
To *Cherbourg* (232 M.) in 10—11 hrs.; fares 41 fr. 55, 31 fr. 15, 22 fr. 85 c. — To *Caen* (149½ M.) in 5½—7½ hrs.; fares 26 fr. 75, 20 fr. 10, 14 fr. 70 c. — Station in the *Rue St. Lazare* (p. 27).

As far as *Mantes* (36¼ M.), where the *Cherbourg* line diverges from that to *Rouen* and *Havre*, the journey has been described at p. 232. The valley of the *Seine* is quitted, and the scenery is uninteresting. Beyond stat. *Bucil* on the *Eure*, the river is crossed. *St. Evreux* (*Grand Cerf*), capital of the *Département de l'Eure* (12,265 inhab.), boasts of an interesting cathedral, a museum, etc. and busy traffic in cotton manufactures. The town lies on the *Itou*, an affluent of the *Eure*, which the railway now follows. Beyond stat. *La Bonneville* the train enters a tunnel beneath *Conches*, a village on an eminence, possessing a fine church (*St. Foy*) and a ruined castle.

A branch-line here diverges to the l. to *Laigle* (p. 241). From stat. *Serquigny* a line runs to stat. *Oissel*, affording the most direct communication between *Caen* and *Rouen*.

Stat. *Bernay* is a manufacturing place; so also stat. *Lisieux*, a town with 13,121 inhab., boasting of a handsome Gothic church (*St. Pierre*). Branch-line hence by *Pont l'Evêque* to *Honfleur* and *Trouville* (p. 234). The train then passes through a tunnel, nearly 2 M. in length. Stat. *Méridon* is the junction of a line which runs to *Argentan*, *Alençon*, and *Le Mans* (p. 244).

Caen. *Hôtel d'Angleterre*, *Rue St. Jean* 79; **Sainte Barbe*, *Rue Ecuyère* 18, not expensive; *Hôtel Humby*, on the quay, an English



1. Abbatoire
2. Ancien Hôtel des Monnaies
3. Cabot d'Antoine Nauvette
4. Palais de Droit et de Médecine
5. Château de Caen
6. Château d'Eau
7. Caserne militaire
8. Dune de Remonte

Eglises

9. de l'Abbaye aux Dames
10. de l'Abbaye aux Hommes
11. de l'Évêque le Vieux
12. de la Gloriette
13. St Gilles
14. St Julien
15. St Julien
16. St Julien
17. St Pierre
18. Protestants
19. St Julien
20. St Julien
21. St Julien

22. Gare de Caen de fer
23. Hospice d'Aliénés Bon Sauveur
24. St Louis
25. St Louis
26. Hôtel de Ville
27. Jardin des Plantes
28. Lycée Impérial
29. Maison gosse de Danton
30. Palais de Justice
31. Parillon
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136. Préfecture

house. — *Omnibus* with luggage 15 c. (low fare owing to great competition).
 — *Fiacre* per drive 1, per hr. 2 fr., luggage 25 c.
English Church Service, Rue de la Géole.

Caen, capital of the Department of Calvados, with a popul. of 43,740, on the *Orne*, 9 M. distant from the sea, is indebted for its extent and importance to William the Conqueror. It finally became subject to France in 1450. The town suffered severely during the wars of the Huguenots, and still more in consequence of the Revocation of the Edict of Nantes (1685). 'Cette ville au jugement de chacun qui la voit et contemple, est l'une des plus belles, spacieuses et delectables, qu'on puisse regarder', is the opinion pronounced respecting Caen by an historian of the town. The traveller will not fail to find this opinion confirmed by a visit to Caen, the principal attraction of which however consists rather in its relics of antiquity than in its modern 'improvements'.

**St. Etienne*, or *L'Abbaye aux Hommes*, was commenced by William the Conqueror in 1066, and completed in 1077. This work was undertaken by him, and the *Abbaye aux Dames* (p. 255) was at the same time founded by his consort Matilda in expiation of their offence of intermarriage within the prohibited degree. The principal façade towards the W. is strikingly simple. The interior is also remarkable for its vigour and severity. The nave is formed by two series of round arches, one above the other. A contrast to this Romanesque construction is afforded by the Gothic choir of the 12th cent., to which period the upper portions of the towers also belong. The choir is flanked by 16 chapels. A black marble slab marks the tomb of the founder (d. 1087), who by his own wish was interred here. His bones, however, were dispersed by the Huguenots. A portrait of the Conqueror is preserved in the Sacristy.

The adjacent monastery has been converted into a *Lycée*.

To the N. of *St. Etienne* stands the former church of *St. Nicolas* (1083), now employed as a hay-magazine. To the S.E. *La Gloriette*, a Gothic edifice of the 15th cent., recently judiciously restored.

In the centre of the town stands **St. Pierre*, which possesses one of the most beautiful Gothic towers in existence (229 ft. high), erected in 1308. Its central storey contains long, narrow windows, a perfect model of vigour combined with gracefulness. The summit consists of elegant open-work in stone. The decorated portals, as well as the nave, date from the 14th cent., whilst the ceiling, and the choir and its chapels, with their overlaiden and fantastic decorations, belong to the 16th cent. The capitals of the columns of the nave have been decorated with a variety of the most whimsical devices, such as Lancelot riding across the

sea on his sword, Aristotle with bridle and bit employed as a steed by the mistress of Alexander, etc.

In the main street, which runs hence to the quay and railway station and derives its appellation from the church, is situated *St. Jean*, with two unfinished towers of the 14th cent. Restoration begun, but far from complete.

A *Palace*, rising on the eminence to the N. above *St. Pierre*, was also erected by William the Conqueror, but the sole remnants of it still extant are the chapel of *St. Georges*, restored in the 15th cent., and an ancient hall, both now employed as artillery-magazines.

On an eminence to the E., outside the town, rises **Ste. Trinité*, or *L'Abbaye aux Dames*, consecrated in 1066, but not completed until a later date. It is smaller and far more attractive than *St. Etienne*, to which it forms a most pleasing counterpart. With the exception of the upper parts of the towers, it is a perfect specimen of the pure Romanesque style. In the choir, which is reserved for the nuns of the adjoining convent, the remains of the foundress Matilda repose. Beneath the choir is a crypt, supported by 36 buttresses. The buildings of the cloister are modern, and comprise a hospital, superintended by sisters of the Augustine order.

The *Place Royale* is a handsome modern square, but destitute of life. The centre is adorned with a very mediocre bronze *Statue of Louis XIV.* by Petitot. The handsome *Hôtel de Ville* contains a **Picture Gallery* (entrance in the court on the l., 1st door to the l. on the 1st floor; open to the public on Sundays and Thursdays, 11—4 o'clock), of considerably greater merit than the collections usually met with in the provinces.

1st Room: Modern pictures. 2nd Room: **Perugino*, Spozalizio (Nuptials of the Virgin), from the cathedral of Perugia, carried off by the French during the Revolution and not restored; this is the identical model on which Raphael based his celebrated and far more highly perfected picture of the same subject in the Brera at Milan, an engraving of which may be inspected here for the sake of comparison. 3rd Room: *Rubens*, Melchisedek offering bread and wine to Abraham; several pictures by *P. Veronese*, Judith, Temptation of St. Antony, Exodus of the Jews, Christ gives Peter the keys of Heaven; *Jordaens*, Beggar. 4th Room: Modern pictures. 5th Room: Animal pieces; *Van der Meulen*, Passage of the Rhine by Louis XIV.

There is also a *Collection of Antiquities*, opposite which is a *Library* of considerable extent.

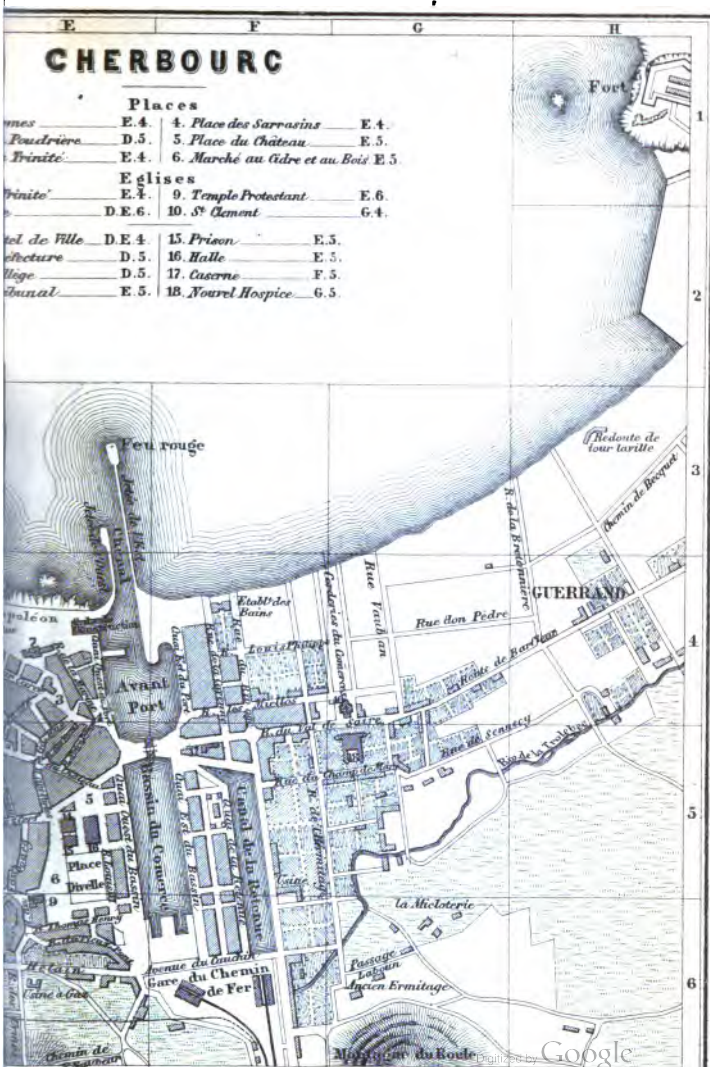
The *University Buildings*, Rue de la Chaine, contain an extensive *Natural History Museum*, which at the same time comprises the collection made in the Pacific by Admiral Dumont d'Urville (p. 178).

Caen and its environs afford abundant materials for architectural research. The Département du Calvados boasts of no fewer than 70 churches of the 11th and 12th centuries. The bank of the Orne affords a pleasant walk.

CHERBOURG

Places

Pl. des Sarrasins	E. 4.	4. Place des Sarrasins	E. 4.
Place du Château	D. 5.	5. Place du Château	E. 5.
Marché au Cidre et au Bois	E. 4.	6. Marché au Cidre et au Bois	E. 5.
Eglises			
Temple Protestant	E. 4.	9. Temple Protestant	E. 6.
S. Clement	D. E. 6.	10. S. Clement	G. 4.
Prison	D. E. 4.	15. Prison	E. 5.
Halle	D. 5.	16. Halle	E. 5.
Caserne	D. 5.	17. Caserne	F. 5.
Nouvel Hospice	E. 5.	18. Nouvel Hospice	G. 5.



From Caen to Havre. Steamboat daily in 3—4 hrs.; fare 6 fr.; the hour of departure varies with the tide. The voyage is a very pleasant one in favourable weather. For $1\frac{1}{4}$ hr. the narrow *Orne* is traversed, skirted at first with villas and promenades; near its mouth are the quarries which have yielded the excellent stone of which Caen is principally constructed. The steamer then skirts the broad and open bay on the coast of Normandy into which the Seine empties itself, and where *Trouville* and *Honfleur* (p. 236) are situated. The heights of Havre, its houses and embankments now soon become visible. The vessels stop at the Grand Quai in the Avant Port.

As the train proceeds towards Cherbourg, it crosses the *Orne* and the *Odon*; to the l. the handsome church-tower of *Norrey*. Several châteaux are also passed. *Bayeux* (*Hôtel du Luxembourg*) possesses an admirable *Cathedral*, dating from several different epochs, and a very celebrated piece of *Embroidery* by Queen *Matilda* (229 ft. long, $1\frac{1}{2}$ ft. high), representing in 58 sections the conquest of England by her husband. This curiosity is exhibited in the library of the *Hôtel de Ville*. When Napoleon contemplated a descent on England, he caused this embroidery to be sent from town to town, with a view more effectually to stimulate the patriotism of the French.

From stat. *Lison* a branch-line diverges to *St. Lo*. Stat. *Isigny* is a small seaport; *Carentan* possesses a handsome church (15th cent.) and a dilapidated castle. A flat district is now traversed. *Valognes* is one of the most important stations. To the l. of *Sottevast* stands a château of the time of Louis XIV. The line ascends as far as *Couvville*, then descends in wide curves by *Martinvast* to

Cherbourg (*Hôtel de l'Univers*; *Hôtel de France*; *Hôtel de l'Europe*; *Hôtel de l'Amirauté*), with 41,812 inhab., situated on the N. side of the peninsula *La Manche*, which here extends into the English Channel. It is the principal naval harbour of France, to which circumstance the town is indebted for its importance. The remarkable advantages of the situation, which would be highly favourable for offensive as well as defensive operations against England, were fully appreciated by *Vauban*. At the same time insurmountable obstacles to the construction of a harbour appeared to have been thrown in the way by nature. The works were commenced by Louis XIV., prosecuted by Louis XVI., Napoleon, and Louis Philippe, notwithstanding frequent failures, and finally completed in 1858, on which occasion Queen Victoria visited the Emperor of the French and was present at the inauguration-festival.

The *Roads* of Cherbourg are exposed to violent storms from the N., but are protected by the *Digue*, a vast breakwater, the construction of which was not effected until the labour of 50 years and a sum of 67 million fr. had been expended on it.

Under Louis XIV. large wooden cones filled with stones were sunk, but were soon washed away. Masses of irregularly shaped stones were then submerged, and on this foundation a fortified breakwater erected, but these

works were totally destroyed by a storm in 1808. Under Louis Philippe the plan of cementing the stones with mortar ('beton') was adopted. Notwithstanding these precautions, however, doubts are justly entertained with regard to the durability of the Digue. It is 3880 yds. in length, and consists of two parts, the foundation (*jetée*) sloping outwards, increasing from 180 ft. to 600 ft. in breadth, and the upper wall, 300 ft. in thickness, which at low tide is above the surface of the water. The depth of the water by the side of the breakwater is 30–40 ft. At the sides are the entrances to the harbour. Three forts have been erected on the Digue.

The *Naval Harbour*, entirely hewn out of the solid rock (cards of admission, from 8–11 o'clock, are obtained at the 'Majorité', or office of the commandant, on exhibiting a passport or visiting card), consists of three portions, the *Avant-Port*, the *Bassin à Flot*, and within these the *Bassin Napoléon III.* (the latter was commenced in 1836 and completed in Aug. 1858). At the lowest ebb-tide 40 ships of the line can easily be accommodated here. The various workshops, magazines, and arsenals are of vast and imposing dimensions. The aggregate expenses of the entire establishment have amounted to upwards of 400 million fr. An extensive system of *Forts* commands the roads, and at the same time protects them from attacks from the land side.

The *Commercial Harbour*, now in process of being extended, is of little importance. The town is of recent origin and contains no objects of interest, except perhaps the *Picture Gallery* in the *Hôtel de Ville* (Sundays 12–4), termed the *Musée Henri*, after its founder.

The *Fort du Roule* (accessible on payment of a fee), ascended in $\frac{1}{4}$ hr., commands a good survey of the town and roads.

C. ROUTES FROM PARIS TO THE RHINE AND SWITZERLAND.

48. From Paris to Cologne.

a. Direct Route by Namur and Liège.

By *Express* (viâ Compiègne, St. Quentin, and Haumont) from the Station du Nord in $11\frac{1}{2}$ hrs., by ordinary trains in 15–18 hrs.; fares 57 fr. 15, and 42 fr. 55 c. The luggage of passengers provided with through-tickets is examined on their arrival at Cologne. First-class passengers only are conveyed by the express trains. The second-class carriages of the French and Belgian lines are far inferior in comfort to those of the German railways.

It may be remarked here that the fares on the Belgian railways are extremely moderate within the limits of Belgium itself, whilst for international journeys they are much higher. Thus the difference between the price of a through-ticket from Brussels to Cologne and the sum of two separate tickets from Brussels to Verviers, and from Verviers to Cologne, amounts to 11 fr. 35 c. for the first, and 8 fr. 75 c. for the second class. The express fares from Brussels to Verviers, a distance of $77\frac{1}{2}$ M., are 6 fr. or 4 fr. only. Tra-

vellers, therefore, who are not overburdened with luggage may effect a saving by booking to the Belgian frontier only (where the trains always halt a considerable time), and rebooking thence to the last Belgian station. It must, however, be added that this proceeding involves some risk of losing the train and being obliged to wait for the next. The local time-tables should therefore be carefully consulted beforehand. On the following route *a*. Erquelines is the first, Verviers the last Belgian station.

Passengers with through-tickets undergo no custom-house examination, except that of small articles carried in the hand, until they reach their destination Aix-la-Chapelle or Cologne. No change of carriages takes place in the express trains from Paris to Cologne, but their position is often changed, and the traveller should observe the number of his carriage on quitting it.

At *Creil* (p. 222) the trains for Boulogne, Calais, and Brussels diverge from the direct line from Paris to Cologne.

Compiègne (*Hôtel de la Cloche* R. 2, A. $\frac{1}{2}$ fr.; *Hôtel de France*; *Soleil d'Or*. *English Church*) pleasantly situated on the *Oise*, with 12,137 inhab., has always been a favourite residence of the monarchs of France. The *Château* (generally accessible by applying to the concierge), erected by Louis XV., was considerably enlarged by Napoleon I., who here received his bride Marie Louise. The extensive forest, which covers an area of 40,000 acres, was a favourite resort of Charles X., and was annually visited by Napoleon III., who was very partial to field-sports. The town itself contains little to interest the traveller, with the exception of the handsome *Hôtel de Ville*, an interesting late Gothic edifice, and the churches of *St. Jacques* and *St. Antoine*. Near the bridge is an ancient, dilapidated tower, where, May 25th, 1430, Joan of Arc was taken prisoner by the Burgundians. She had conducted a sally from the town, which was besieged by the duke, but as she was about to re-enter it, the portcullis was dropped by the commandant, who was jealous of her reputation, and she was thus betrayed to her enemies. — Compiègne is an agreeable summer residence, and attracts numerous visitors. A small English community is established here. The *English Church* is a tasteful structure, completed in 1869.

About 6 M. from Compiègne is situated the ancient feudal château of *Pierrefonds*, once the property of the powerful family of that name (11th—14th cent.), afterwards of the Abbey of St. Sulpice. Until recently it was a most imposing mediæval ruin, but has now been admirably restored by the architect *Viollet-le-Duc*, one of the most thorough connoisseurs of the Gothic style in France. The knightly hall, which contains a collection of armour, is always open to the public. The château is now the property of the state.

Noyon, the next station of importance, possesses an interesting church of the 12th or 13th cent. Birthplace of Calvin (1509); the house still exists.

Chauny, a small but ancient town, is partly situated on an island in the *Oise*, which is here connected with St. Quentin by means of a canal. (*St. Gobain*, 12 M. to the E., contains the most extensive manufactory of mirrors in France.) At *Tergnier* there is a vast establishment for the construction of locomotives and railway

carriages. A branch line diverges here to *Rheims* and *Epernay* (p. 268). — About 12 M. to the W. of *Montescourt* stands the castle of *Ham*, where the ministers of Charles X. were confined during 6 years, after the revolution of July, 1830. Louis Napoleon was also imprisoned here after the unsuccessful descent upon Boulogne in 1840, as were the generals Changarnier, Lamoricière, Cavaignac, and others, after the coup d'état of Dec. 2nd, 1851.

St. Quentin (**Hôtel du Cygne*), a fortified town on the Somme, with a population of 31,790, the *Augusta Veromanduorum* of the Romans, is one of the most important linen and cotton manufacturing towns in France. It is connected with the Scheldt by means of a canal, and derives its supplies of coal from the extensive mines of Hainault. The Church is a pure Gothic structure, and well merits attention. The *Hôtel de Ville*, dating from the 15th cent., is in the same style as the beautiful Belgian town-halls of the same period. Here, in 1557, the great battle between the Spaniards with their English, German, and Flemish auxiliaries, under the Duke of Savoy, and the French, under Coligny and the Constable Montmorency, was fought, in which the latter were totally routed. On Jan. 19th, 1871 the French 'Armée du Nord' under Faidherbe was signally defeated near St. Quentin by the Prussians under Gen. Goeben, and thrown back on Lille in great confusion. The fate of the day was decided by the storming of the railway-station by Prussian troops.

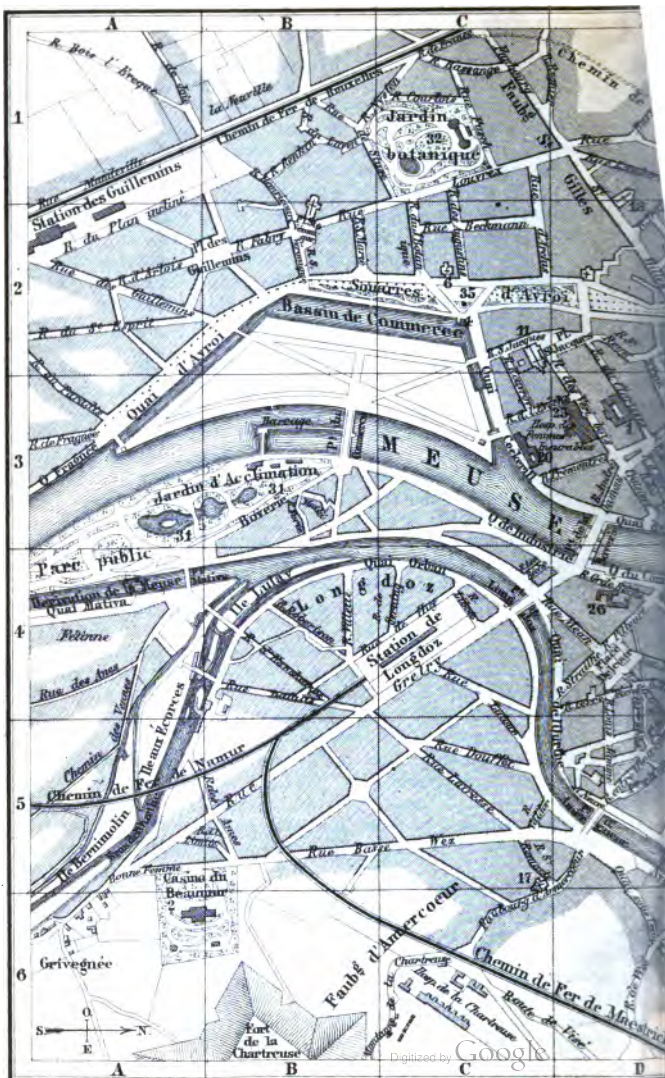
At stat. *Haumont* the most direct line from Paris to Brussels diverges. The preceding stat. *Landrecies* and the following stat. *Maubeuge* are two small French fortresses.

Jeumont is the last French, and *Erquelines* the first Belgian station; formalities of the douane at the former on entering, at the latter on quitting France. At Jeumont, passengers en route from France to Belgium are occasionally asked to show their passports. *Thuin* is picturesquely situated on an eminence. A more interesting district, through which the *Sambre* winds, is now entered.

Charleroi (*Hôtel Durin*, *Pays Bas*, *Grand Monarque*), the most modern town in Belgium, was founded by Charles II. of Spain about the middle of the 17th cent. It is connected with Brussels by a canal, an important means of communication in this busy, manufacturing district. The railway to Brussels also diverges here.

The train now passes several stations with extensive foundries, and frequently crosses the *Sambre*.

Namur (**Hôtel de Harscamp*, *de l'Industrie*, **de Hollande*, and **Bellevue*, at some distance from the station; *Messageries*, *Rechler*, *Couronne*, and *du Nord*, opposite the station, in an airy situation, convenient for a short visit), the strongly fortified capital of this province of Belgium, with a population of 25,800, is beautifully situated at the confluence of the Meuse and *Sambre*. The town



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contains nothing particularly worthy of mention. In the vicinity a sanguinary conflict took place in 1815, a few days after the battle of Waterloo, between French and Prussian troops. The cemetery contains a monument to the memory of the Prussians who fell on the occasion.

Huy (Aigle Noir), which possesses a strong citadel and a fine Gothic church, is in a remarkably picturesque situation. On an eminence near *Flémalle* rises the castle of *Chokier*, and beyond it that of *Aigremont*. *Seraing* is celebrated for its iron foundries, coal mines, etc. The train continues to follow the course of the Meuse and soon reaches

Liège (*Hôtels*: *de Suède, R. 2½ fr. and upwards, D. 3 fr.; de l'Europe; d'Angleterre; Schiller; railway restaurant at the station), the picturesquely situated capital (104,905 inhab.) of the Walloon district, gradually rising to a considerable height above the river. The extensive manufactories of weapons, cutlery, machines, etc. consume a large proportion of the coal yielded by the mines in the vicinity. The forest of lofty chimneys on the height near the citadel affords abundant proof of the industrial character of the district.

Travellers whose time is limited should confine their attention to the Palais de Justice and the churches of St. Jacques and St. Paul.

The *Palais de Justice* (Pl. 40), erected in 1523 in the Renaissance style, possesses a remarkably peculiar, half Moorish colonnade. Till 1792 it was the residence of the archbishops, whose see had hitherto belonged to the German empire. The N. wing, added in 1852 in the original style, is the Hôtel du Gouvernement.

The *Church of St. Paul* (Cathédrale, Pl. 14) contains several fine pictures and an admirably carved modern pulpit by Geefs. The choir dates from the close of the 13th cent., the nave and other parts were completed in 1557.

The *Church of St. Jacques* (Pl. 15) is a splendid example of late Gothic, erected 1522–1538, and gorgeously decorated.

Soon after quitting Liège†, the train passes the extensive zinc-foundry of the *Ville Montagne* company. To the right, the picturesque watering-place *Chaudfontaine*; to the left, the château of *La Rochette*; r. *Le Trooz*, the château of *Fraispoint* on an eminence, *Nessonvaux*, the 'Château des Mesures', and *Pepinster*, junction for *Spa* (½ hr.).

Verviers (*Hôtel du Chemin de Fer*; refreshment-room at the station), with a population of 30,000, consists almost exclusively of manufactories, the residences of their owners, and the houses

† For a fuller account of this route see '*Baedeker's Belgium and Holland*' or '*Baedeker's Rhine and N. Germany*'.

of the workmen, and contains nothing to interest the traveller. — Passengers by express do not change carriages.

Near *Dolhain*, picturesquely situated in the valley of the *Vesdre*, the ancient ruined fortress of *Limburg* is seen on an eminence, the sole remnant of the once flourishing capital of the duchy of that name.

Herbesthal is the Prussian frontier-station, where small articles of luggage are examined by the custom-house officials. Beyond it the train passes through two tunnels, and then descends to the ancient imperial city of

Aix-la-Chapelle (*Hôtels*: *Grand Monarque; Hôtel Nuelens; Bellevue; Dragon d'Or, R. 15, L. 5, D. 20 Sgr.; Hoyer, moderate; *Veuve Dubik; *Jügel. — 2nd cl. König von Spanien; Hôtel Royal, by the Rhenish station. *Fiacre* 5 Sgr. per drive for 1—2 pers. — *English Church* in the Anna Strasse), with a population of 68,000. The *Town-hall*, erected in 1358, has been judiciously restored, and adorned with beautiful modern frescoes. — The *Cathedral*, a portion of which was erected by Charlemagne in 796—804, is a most interesting monument of early Christina architecture, but is unfortunately disfigured by modern additions. The tomb of Charlemagne (d. 814), indicated by the inscription '*Carolo Magno*', situated in the centre of the octagonal portion of the church, was opened by Otho II. in the year 1000. The body of the great Emperor was found seated on a marble throne, which was afterwards employed for the coronation ceremonies, and is still to be seen in the '*Hochmünster*', or gallery. The church also contains many interesting relics and valuable ecclesiastical vessels (fee 1 Thlr. for 1—8 pers.). — The *Sulphur-baths* of Aix and the adjacent town of *Burtscheid* (or *Borcette*) are much frequented.

Beyond Aix-la-Chapelle the district traversed is picturesque, and continues to present the same busy and industrial aspect. After emerging from the long tunnel of *Koenigsdorf*, the train reaches the rich and fertile plain which extends from this point to *Cologne* (see '*Baedeker's Rhine and N. Germany*').

b. From Paris to Cologne by Brussels.

The two principal lines connecting Paris and Brussels are: (1) Viâ Haumont, Maubeuge, and Mons; express in 6½, ordinary trains 11—13 hrs.; fares 34 fr., 25 fr. 50 c.; (2) Viâ Amiens, Arras, Douai, and Valenciennes in 9—12 hrs.; fares 37 fr. 55, 28 fr. 20, 19 fr. 45 c.

(1). As far as Haumont the line has been already described in the previous route (a.). *Feignies* is the last French, and *Quëry* the first Belgian station. Stat. *Mons* is the next place of importance; thence to Brussels see below.

(2). From Paris to Arras see R. 40.

1. *Douai* (*Hôtel de Flandre*), on the *Scarpe*, with 24,486 inhab., an ancient fortified town, is the first important station. The

Town Hall, with its *Beffroi* or belfry of five towers, is a fine example of a Flemish civic edifice of the 15th cent. The vane on the summit of the central tower is wielded by the lion of Flanders. Douai is the seat of an important school of artillery, and possesses a foundry which furnishes a large proportion of the guns employed by the French army.

At Douai the line to Courtrai, Lille, and Ghent diverges.

After several minor stations, the train passes near the valuable coal-mines of *Anzin*, situated to the r. of the line, crosses the Scheldt, and reaches

r. *Valenciennes* (*Poste*; **Hôtel des Princes*; **Railway Restaurant*), a very ancient fortified town, with 24,966 inhab., on the *Escaut*, or Scheldt. The streets are narrow and dirty. The *Town Hall*, in the Gothic combined with subsequent styles, is perhaps the only edifice worthy of note. The *Museum* contains several pictures by Rubens, the church of *St. Gery* a Descent from the Cross by the same master.

Valenciennes formerly belonged to Hainault. It was unsuccessfully besieged by Turenne in 1656. By the peace of Nymwegen it was adjudged to France, and was then newly fortified by Vauban. In 1793 the fortress succumbed to the united Austrian, English, and Hanoverian forces under the Prince of Coburg, but was recovered by the French the following year.

r. *Blanc-Misseron* is the last French, *Quévrain* the first Belgian station.

l. *St. Ghislain*, the point of divergence of a line to Ghent, is situated on the canal which conveys the valuable products of the neighbouring coal-mines from Mons to Condé.

Near stat. *Jemappes* (3 M. to the W. of the line) General Dumouriez and the Duc de Chartres (afterwards King Louis Philippe) with 50,000 French defeated 22,000 Austrians under the Duke of Coburg, Nov. 6th, 1792.

At *Malplaquet* (3 M. to the S.E. of Mons) Marlborough and Prince Eugene, with a loss of 20,000 men, defeated the French in 1700. In the vicinity, on May 18th, 1794, Pichegru defeated the Duke of York, and captured 60 guns and 1500 prisoners.

r. *Mons* (*Hôtel Garin*; *Hôtel Royal*), capital of Hainault, with 26,061 inhab., is indebted for its origin to a fort erected here by Cæsar during his Gallic campaign. The Emperor Joseph II. caused the fortifications to be demolished, but the town was strongly re-fortified in 1818. In 1861-62, however, the works were again levelled, and the materials conveyed to Antwerp. Valuable coal-mines in the vicinity.

The *Cathédrale de Ste. Waudru* (St. Waltrudis) is the most considerable edifice in Mons, situated to the l. as the town is entered from the station. It was commenced in 1460, and completed in 1589. It possesses a small, pointed Gothic spire, but

the principal tower was never completed. The exterior is somewhat disfigured by modern additions, but the interior is a model of boldness and elegance. Several reliefs in marble, and a tabernacle deserve inspection. One of the lateral chapels contains a quaint Resurrection; Christ is represented as stepping forward from the picture. On the W. wall a modern picture by Isendyk: St. Waltrudis healing a sick man.

To the l. in the vicinity rises the *Beffroi*, on the highest site in the town. The castle to which it belongs is now a lunatic asylum, occupying the ground on which Cæsar's Castrum once stood.

The *Town Hall*, dating from the 15th cent., with a tower subsequently added, is inferior in elegance of design to the similar structures at Brussels, Louvain, etc. — A large statue, erected in 1853, perpetuates the memory of *Orlando di Lasso* (*Roland de Lattre*), the celebrated composer, who was born at Mons in 1530.

From stat. *Jurbise* a branch line diverges to Tournai and Courtrai.

1. Stat. *Soignies*, a town with 6500 inhab., possesses a monastery (of *St. Vincent*) founded in the 7th cent. and erected in its present form by St. Bruno, Archbishop of Cologne, in 965, probably the most ancient edifice in Belgium.

1. *Braine-le-Comte*, a small town of very ancient origin, at some distance from the station, is the junction for Namur. Carriages are sometimes changed here.

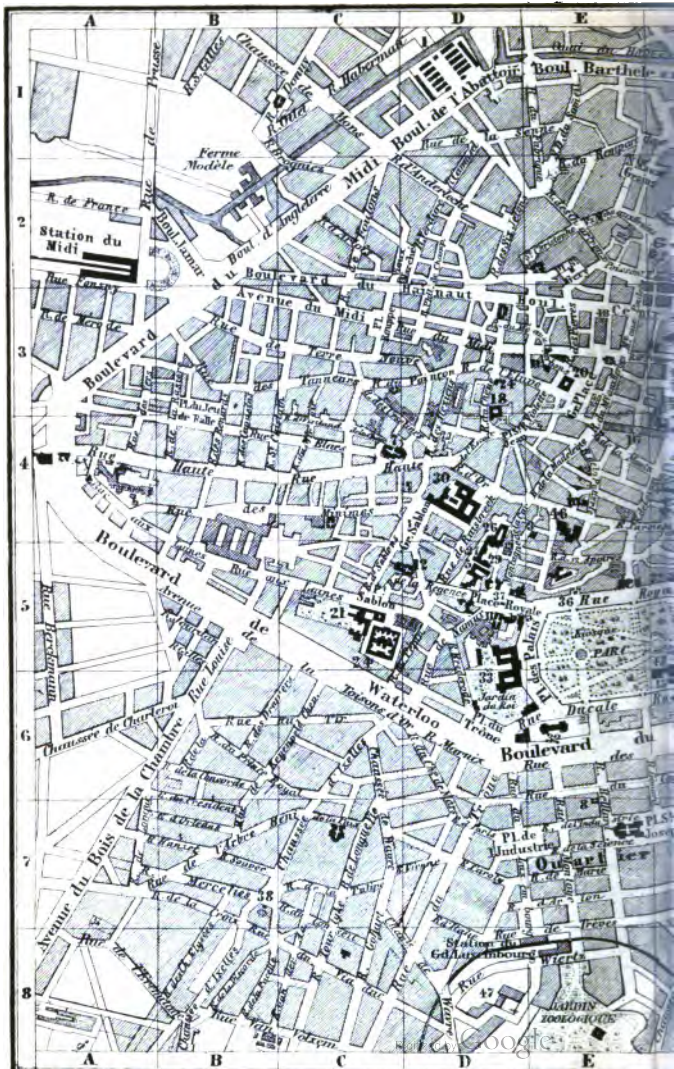
1. *Hal* (*Hôtel des Pays Bas*), a small town on the *Senne* and the canal from Charleroi, is resorted to by pilgrims who revere a picture of the Virgin in the *Church of St. Mary*, a fine Gothic edifice. The high-altar, completed in 1583, is an admirable specimen of the Renaissance style, executed in alabaster, adorned with numerous reliefs. The bronze font of 1446 also merits inspection. A monument in black marble, with a sleeping child, is sacred to the memory of the Dauphin Joachim (d. 1460), son of Louis XI.

A hilly district is now traversed, and for some distance the line skirts the canal to Charleroi. Near *Forest* the line crosses the *Senne* and intersects a rich pastoral district, through which the stream meanders. The ramparts of Brussels are soon crossed near the *Porte de Hal* and the *Station du Midi* entered, situated upwards of 1 M. from the *Station du Nord*.

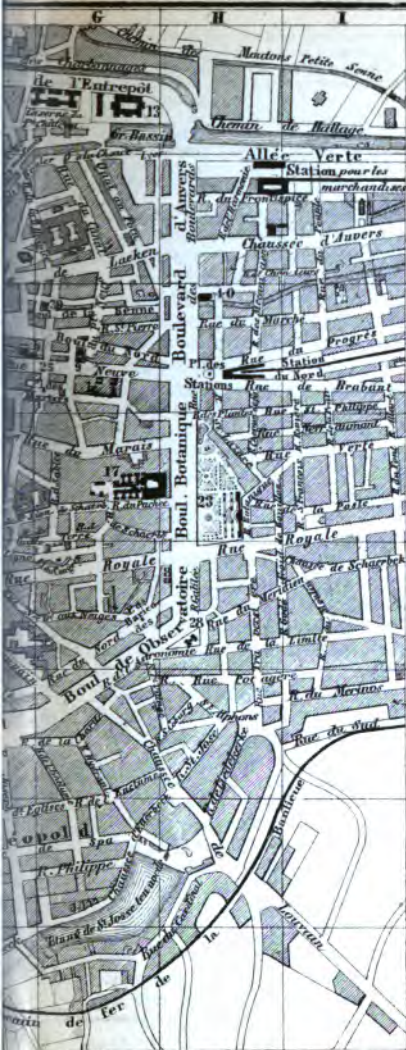
Brussels. *Hôtels* in the *Place Royale* in the upper part of the town: de *Bellevue*, *de *Flandre*, de *l'Europe*, all expensive. **Hôtel de Suède*, Rue de l'Evêque, R. 2½, D. 3½ fr.; *de *Saxe* and *de *l'Univers* in the *Rue Neuve*, leading from the station into the town. — *Hôtel de Brabant*, *Marché aux Charbons*, at the back of the *Hôtel de Ville*.

Restaurants: **Allard*, *Rue Fossé aux Loups*, near the theatre; **Dubost*, *Rue de la Putterie*, and many others.

Cafés: several in the *Place de la Monnaie*, published by Google



Bruxelles



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|----|-------------------------------|-------|
| 1 | Abattoirs | D1. |
| 2 | Bains de la Fontaine | H3. |
| 3 | " Léopold | F4. |
| 4 | " St Sauveur | R4. |
| 5 | Bibliothèque Royale | D5. |
| 6 | Eglise St Catherine | F2. |
| 7 | " de la Chapelle | C4. |
| 8 | " Evangélique | H5E7. |
| 9 | " du Finistère | G3. |
| 10 | " St Gudule et Michel | F4. |
| 11 | " St Jacques l'audenks | D5. |
| 12 | " ND des Victoires | D5. |
| 13 | Entrepôt Royal | G1. |
| 14 | Etabli Geographique | F1. |
| 15 | " du Wauxhall | F6. |
| 16 | Galerie St Hubert | EF4. |
| 17 | Hôpital St Jean | GH4. |
| 18 | Hôtel du Gouvernement | D3. |
| 19 | " de la Monnaie | F3. |
| 20 | " de Ville | E3. |
| 21 | " du Duc d'Annamberg | C5. |
| 22 | " du Prince de Ligne | E5. |
| 23 | Jardin Botanique | H4. |
| 24 | Manneken Pis | D3. |
| 25 | Monument des Martyrs | G3. |
| 26 | Musée tableaux | D4. |
| 27 | " des Armes et des antiquités | A4. |
| 28 | Observatoire | H5. |
| 29 | Palais des Arts et del Indus | D5. |
| 30 | " de Justice | D4. |
| 31 | " de la Nation | E5. |
| 32 | " du Prince héréditaire | EG. |
| 33 | " du Roi | D56. |
| 34 | Prison des Petits Carmes | C5. |
| 35 | Poste aux Lettres | F4. |
| 36 | Statue du Général Belliard | E5. |
| 37 | " de Godefrid de Bonillon | D5. |
| 38 | " de Léopold | B7. |
| 39 | Théâtre du Cirque | G3. |
| 40 | " du Boulevard | H3. |
| 41 | " de l'Opera (Comique) | F4. |
| 42 | Royale de la Monnaie | F3. |
| 43 | " Royale du Parc | E6. |
| 44 | " du Vandeville | E3. |
| 45 | Temple des Augustins | E3. |
| 46 | Université | E4. |
| 47 | Wiertz, musée | D3. |
| 48 | Nouvelle Bourie | E3. |
| | Hôtels | |
| a | de Bellevue | D5. |
| b | de Flandre | D5. |
| c | de l'Europe | D5. |
| e | de France | E5. |
| g | de Suède | F3. |
| h | del Unvers | G3. |
| i | de Saxe | G3. |
| 8 | k (de Russie) l'Empereur | G3. |
| l | des Etrangers | F3. |
| m | de Hollande | F4. |
| n | de Brabant | F3. |

Estaminets or beer-houses are very numerous. One of the best is the *Hôtel de la Monnaie*, opposite the theatre. 'Faro' is weak and acid, 'Louvain' similar, but sweeter. Bavarian beer at *Puth's*, Rue du Tir 20, outside the gate of Namur; at the *Prince Charles*, Rue d'Arenberg 10, in the rear of the Passage, etc.

Shops: the most attractive are in the Rue de la Madeleine and Montagne de la Cour.

English Church Service at the Chapel Royal, Rue du Musée (9 a. m. and 2. 30 p. m.), at the Chapel in the Boulevard de l'Observatoire, and at the Evangelical Chapel, Rue Belliard.

Brussels, the capital of Belgium and residence of the King, contains a population of 300,541, including the suburbs, two-thirds of whom speak Flemish, one-third French. Like Paris it possesses its Café des Mille Colonnes, a counterpart of the Champs Elysées and the Garden of the Tuilleries in the Allée Verte an the Park, its Boulevards, Cafés-chantants, etc. This Paris in miniature should be seen before the great French metropolis by those who would avoid disappointment.

The passing visitor is recommended to take the following walk: Adjacent to the Rue Neuve, which leads from the station into the city, rises the *Martyrs' Monument* (Pl. 25), designed by Geefs, and erected in 1838 to the memory of those who fell in the war with Holland in 1830. The marble figure represents 'Belgium Delivered'; marble tablets in an open vault record the names (445) of the slain.

Then past the *Théâtre Royal* to the **Hôtel de Ville* (Pl. 20), resembling that of Louvain; the magnificent façade was completed in 1442; the statues of Dukes of Brabant, erected in 1853, replace those mutilated by the sans-culottes in 1793. The graceful tower, 388 ft. in height, is for some unexplained reason not in the centre of the edifice. The interior contains nothing remarkable.

The entire square, or *Grande Place*, is adorned with handsome mediæval buildings; on the W. side the various guild-houses, erected at the beginning of last century. Here, on June 5th, 1568, Duke Alva witnessed the execution of the counts Egmont and Horn from the *Halle au Pain*, or *Maison du Roi* as it is commonly termed, opposite the Hôtel de Ville.

In the rear of the Hôtel de Ville, at the corner of the Rue du Chêne and the Rue de l'Etuve, is the *Manneken* fountain (Pl. 24), an object of veneration amongst the populace.

The **Passage*, or *Galerie St. Hubert*, an arcade near the Hôtel de Ville, diverging from the Rue de la Madeleine, is a very favourite promenade. It is a handsome structure, 690 ft. long, 60 ft. high, and 25 ft. broad, and contains some of the most tempting shops in the city.

The Rue de la Madeleine and its continuation, the *Montagne de la Cour*, which ascend hence, present a succession of attractive windows.

The latter terminates in the *Place Royale*, adorned with the equestrian **Statue of Godfrey de Bouillon*, in bronze, executed by Simonis in 1848. It is said to stand on the spot where the great crusader stood when he summoned a numerous assembly of knights to aid him in the liberation of the Holy Sepulchre.

The fresco in the tympanum of the opposite church of *St. Jacques sur Caudenberg* (Pl. 11), painted by Portaels in 1852, represents the Virgin as the consoler of the sorrowful.

The adjoining **Park*, which was a spot of great importance in Sept. 1830, having been successfully maintained by the Dutch against the Belgians who occupied the *Place Royale*, is the favourite promenade of the citizens. On the S. side rises the *Royal Palace* (Pl. 33), on the N. side the *Palais de la Nation* (Pl. 31), the vestibule of which contains 6 modern statues of Belgian princes.

On the W. side of the park is the marble statue of the French general *Belliard* (p. 128), by Geefs.

The **Cathedral (Ste. Gudule*, Pl. 10), the finest church in Brussels, with its two truncated Gothic towers, should next be visited. The choir and transept are of the 13th, towers and nave of the 14th, aisles of the 15th, the large *Chapelle du St. Sacrement* of the 16th cent.

The latter contains a **Monument* in marble of Count *F. de Merode*, who fell in a skirmish with the Dutch in 1830, executed by Geefs.

The *Stained Glass* in the N. chapel, executed in 1546, representing the Emp. Charles V. and his relations, is remarkably fine. That in other parts of the church, including the newest at the back of the high altar, is of little artistic value.

The *Pulpit* is a curious specimen of wood-carving, executed by Verbrüggen in 1699, representing the expulsion from Paradise, with a number of different animals.

The walk thus indicated would occupy about half a day, and embrace the most interesting points in Brussels. Those whose time permits may also visit the *Picture Gallery (Musée*, Pl. 26), open to the public on Sundays, Mondays, and Thursdays, 10—3 o'clock; at other times admission 1 fr. It contains seven large pictures by Rubens (not his best works), but little else worthy of mention. The church of **Notre Dame de la Chapelle* (Pl. 7) merits a visit on account of its fine frescoes and oil-paintings by Eyckens (d. 1853). At the *Porte de Hal* (Pl. 27), at the extremity of the same street (*Rue Haute*), is preserved a considerable collection (1 fr.) of *Weapons* and *Antiquities*. The *Zoological Garden*, 20 min. walk to the S. of the park, is extensive and well laid out, and may also be inspected by those who have leisure.

From Brussels to Liège see *Baedeker's Rhine*, thence to Cologne see R. 48a.

49. From Paris to Strasbourg by Châlons and Nancy.

By Express in $10\frac{1}{4}$ — $11\frac{1}{4}$ hrs., by ordinary trains in 15 — $16\frac{1}{2}$ hrs.; fares 56 fr. 20 c., 42 fr. 15 c., and 30 fr. 90 c. — Station in the Place de Strasbourg; special omnibuses, see p. 28.

Soon after quitting the station the train crosses the canal of St. Denis and the high-road from Paris to Lille. Beyond the fortifications it skirts *Pantin*, where on March 14th, 1814, the most sanguinary encounters took place between French and Russian troops. Stat. *Noisy-le-Sec*. Several of the villages beyond the *Forêt de Bondy*, especially *Lagny* and *Damard*, annually send a vast quantity of fruit to Paris, of an average value of 50,000 l.

The line now reaches the *Marne*, and continues on or near the bank of the river as far as Vitry-le-François (p. 270). The valley of the *Marne* presents a succession of picturesque landscapes. Near *Chalifert* the river is crossed and a tunnel entered. The *Canal de Chalifert* also penetrates the hill by means of another tunnel, navigated by small steamboats. The country is here remarkably pretty.

Meaux (*Sirène*; *Hôtel Grignan*; *Palais Royal*) is a small town of great antiquity, on the *Marne* (10,762 inhab.). Here in 1240 the council sat which sentenced the Emperor Frederick II. to excommunication. Five centuries later Meaux was the episcopal residence of the celebrated Bossuet (d. 1704), whose study and favourite walks are still pointed out. The Gothic *Cathedral*, erected at various periods between the 12th and 16th centuries, is situated on an eminence. It contains a monument to Bossuet of very inferior workmanship. The vaulted roof is remarkable for its loftiness, and the triforium merits inspection.

The small town of *Laferté-sous-Jouarre*, birthplace of Madame de Pompadour, was in the 16th cent. a flourishing Protestant community, whose liberty, however, was but of short duration. It is situated in a fertile and highly cultivated valley, and surrounded by numerous country-residences. To the left, the river is bounded by richly wooded hills.

Château-Thierry (*Hôtel d'Angleterre*), on the *Marne*, is rendered conspicuous by the massive tower of the ancient Gothic church of *St. Crispin*, and the scanty ruins of a castle said to have been erected by Charles Martel in 720 for the young king Thierry. Lafontaine, the eminent fabulist, was born here, and a monument has been erected to his memory. The Russians suffered severe losses in the vicinity of the town in Feb., 1814.

The champagne-growing district is now entered. Between *Port-à-Binson* and *Damery*, on a wooded eminence to the right, rises the *Château de Boursault*, a handsome Gothic edifice erected by Madame Cliquot, a name dear to the bon-vivant, for her son-in-law M. de Mortemart.

To the right and left rise rich, vine-clad hills, between which, in a broad, fertile valley, the Marne winds.

Epernay (*Hôtel de l'Europe*), the central point of the champagne traffic, is picturesquely situated in the midst of the most prolific vineyards. The spacious cellars hewn in the chalk-rock are admirably suited for storing the wine, and contain millions of bottles. — The day-express allows passengers time for a hasty meal ('*déjeuner-dînatoire*') at Epernay, 2½ fr. incl. wine; champagne may be purchased by the glass.

From Epernay to Rheims by a branch line in 50 min.; fares 3 fr. 35, 2 fr. 50, and 1 fr. 25 c.

Rheims (*Lion d'Or*, opp. the cathedral, R. 3, B. 1½, D. 4, L. and A. 1½ fr.; *Arbre d'Or*. — *English Church Service*), situated on the right bank of the *Vesle* and surrounded by vine-clad hills, the *Civitas Remorum* of the Romans, is the ancient city (55,808 inhab.) where for many centuries the coronation of the monarchs of France was wont to be celebrated.

The most interesting monument which Rheims possesses of the late Roman period is the **Porte de Mars*, a triumphal arch consisting of three different archways. On the vaulting of the arch to the right (approached from the town) are represented Romulus and Remus with the wolf, between Faustulus and Acca Laurentia (?). On the central arch were represented the 12 months in different compartments, five of which are totally destroyed. A few fragments of the beautifully fluted Corinthian columns still exist.

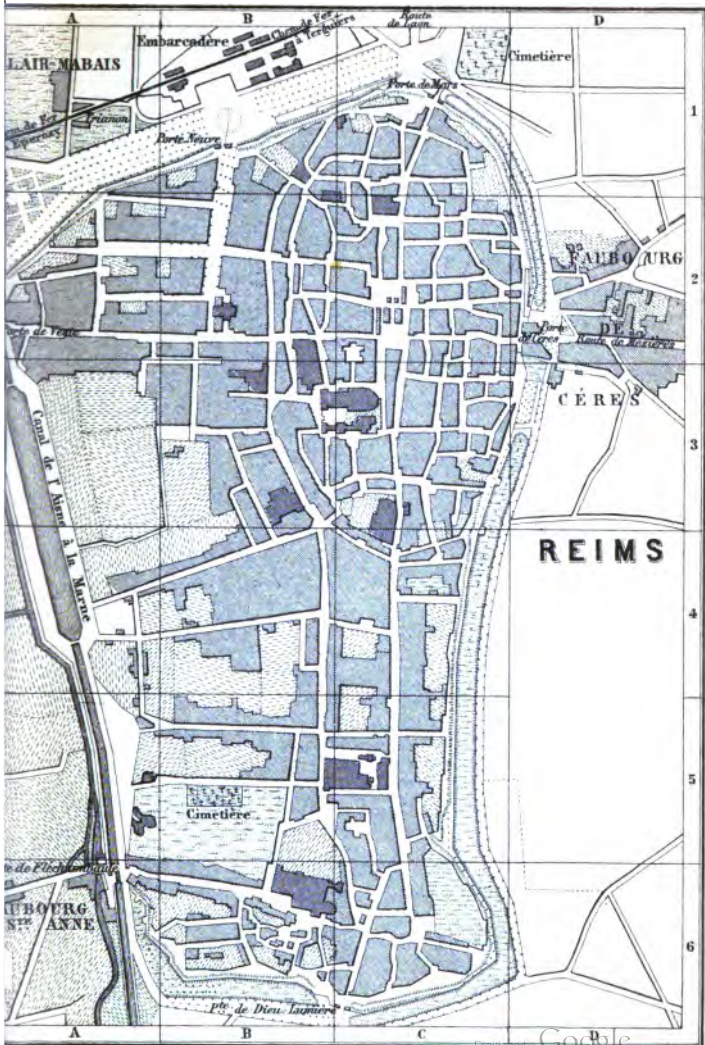
The **Cathedral* is a magnificent structure in the early Gothic style, founded in 1212, and completed by Robert de Coucy of Rheims at the commencement of the 14th cent. The *Façade*, with its three receding portals, adorned with numerous statues, is unfortunately in a dilapidated state, but is now with the rest of the church undergoing a careful restoration. The central portal represents the Coronation of the Virgin, that to the r. the Last Judgment, and to the l. the Passion. Of the seven *Towers* five were destroyed by fire in 1841. The two towers of the *façade*, which lost their spires on the same occasion, present a far more elegant aspect than is usually the case with unfinished Gothic towers, owing to the pointed character of the large windows, and the remarkably graceful turrets at the angles. Many of the numerous sculptures with which the exterior is richly decorated are considered the finest specimens in France of the early Gothic period.

The church is cruciform with an unusually projecting transept, and consists of a nave and two aisles; the choir is flanked with four aisles, of which the two external beyond the second arch form a series of chapels. The entire length of the edifice is 480 ft., breadth 98 ft., length of transept 163 ft., height 117 ft. The tracery of the triforium gallery and the windows is rich and beautiful; generally, however, the interior of the church is far simpler than the exterior with the exception of the jambs of the door, which alone are adorned with 122 statues. On those of the principal entrance is represented the martyrdom of St. Nicaise. Most of the windows, including the magnificent rose-window between the towers of the *façade*, are filled with stained glass.

To the r. in the nave is situated the ancient *Sarcophagus of Jovinus*, at a very remote period prefect of Rheims, removed to its present position in 1790 from the Gothic church of St. Nicaise, which was at that time destroyed. It consists of a single, solid block of white marble, 9 ft. long and 5 ft. in thickness. The bas-relief which adorns it represents a lion-hunt, beautifully executed.

The *Clock* with moveable figures in the N. transept is said to be the oldest existing piece of mechanism of this description.

Rheims was probably selected for the coronation of the monarchs of



France, because here the *Sainte Ampoule*, or sacred oil-vessel, was preserved, which is said to have been brought down from heaven by a dove on the occasion of the baptism of Clovis by St. Remi. Louis VII. and his son Philip Augustus elevated the archbishops to the rank of dukes, and confirmed their often disputed privilege of performing the coronation ceremony. Here in 1429 Charles VII. was crowned, after he had been conducted to Rheims by the intrepid Joan of Arc, who during the ceremony stood beside him, the victorious banner in her hand. With the exception of Henry II. who was crowned at Chartres, Napoleon I., crowned at Paris, and Louis XVIII., Louis Philippe, and Napoleon III., on whom the ceremony was never performed, all the monarchs of France since 1173 have been crowned at Rheims by the archbishop as primate of the entire kingdom. Of all the costly objects employed on these occasions none have escaped the Vandalism of the Revolution with the exception of the massive golden goblet of St. Remi, which has been in the possession of the cathedral for six centuries.

From Rheims to Tergnier railway *viâ* Laon, in connection with the Paris-Namur line (p. 259), in 2½ hrs.; fares 8 fr. 60, 6 fr. 40, 4 fr. 30 c.

The S. tower, which contains a huge bell (12 tons) cast in 1750, should be ascended, as it affords an admirable survey of the rich decorations and architectural beauties of the exterior of the church.

The *Archiepiscopal Palace*, adjoining the cathedral on the S. side, contains a gorgeously decorated vestibule and a beautiful chapel. Here the sovereigns of France abode during the coronation festivities, and in 1429 the Maid of Orleans also.

²*St. Remi*, founded in 1044, is the most ancient church in Rheims, and in its plan somewhat resembles the cathedral. The interior was originally Romanesque, the choir is a beautiful specimen of Gothic, the S. transept Flamboyant. The five semicircular chapels which flank the choir are separated from it by a graceful colonnade. The exterior displays a few indications of early Gothic; the two Romanesque towers of the façade are surmounted by lofty, pointed spires. The revolution has left the church entirely destitute of its former costly and magnificent contents, save the 12 statues representing the 6 temporal and 6 spiritual peers of France, and the group of the tomb of St. Remi.

The *Sainte Ampoule* (see above) was formerly kept in the church of St. Remi. The abbot, mounted on a white palfrey, conveyed this precious vessel, filled with the sacred oil, to the cathedral on the coronation-day, whilst a number of knights were detained at St. Remi as pledges for the safe return of the holy man. The *Sainte Ampoule* was destroyed during the devastation of the abbey in 1793; a fragment, however, is said to have been preserved, and was afterwards employed at the coronation of Charles X. in 1826.

The handsome *Hôtel de Ville* in the Renaissance style was erected under Louis XIII., an equestrian figure of whom is seen in the bas-relief above the entrance. The best-built street in Rheims leads from the *Hôtel de Ville* to the *Place Royale*, adorned with a statue of Louis XV. The houses surrounding the square are flanked with arcades of the Doric order.

The tasteful fountain in the *Place Goudinot* was erected to the memory of a canon of that name who was instrumental in supplying the town with water.

Over the door of the *Hôtel de la Maison rouge* is the following inscription: '*L'an 1429, au sacre de Charles VII., dans cette hôtellerie, alors nommée l'Ane Rouge, le père et la mère de Jeanne d'Arc ont été logés et défrayés par le conseil de la ville.*'

Outside the *Porte Neuve*, to the S. of the station, is a monument to *Colbert*, born at Rheims in 1600, general controller of finance under Louis XIV., and a distinguished political economist. — Returning thence into the town, the traveller reaches the *Place Drouot*, adorned with a monument to General *Drouot*, b. at Rheims in 1765, d. 1844.

Beyond Epernay the country becomes flatter. The first station of importance is **Châlons-sur-Marne** (*Cloche d'Or*; *Hôtel de la*

Mère-Dieu, R. 2, B. $1\frac{1}{4}$, D. 4, L. and A. $1\frac{1}{4}$ fr.), the capital of the Department of the Marne, with a population of 16,675, and one of the principal dépôts of champagne. The extensive buildings to the right of the station are the champagne manufactory of *M. Jacquesson*. — The *Cathedral*, a conspicuous object in the town, was almost entirely re-erected after a conflagration in 1220; the portal was erected under Louis XIII. *Notre Dame*, on the other side of the town, a fine example of the transition from the Romanesque to the Gothic, dates from 1157. Its four towers, partly in the Romanesque, partly in the Gothic style, are more massive than those of the cathedral, but by no means devoid of beauty.

In the 'Catalaunian region' near Châlons-sur-Marne, in 471, the united Roman, West Gothic, and Frankish armies defeated the advancing Huns in a celebrated battle. This forms the subject of a remarkably fine picture by Kaulbach in the Museum at Berlin.

Near Châlons (by a branch line in 50 min.) is situated the camp of *Le Mourmelon*, formerly used for the annual manoeuvres of the army which took place in autumn.

The train next traverses a far poorer district. To the left flows the Marne winding through picturesque meadows, and fringed with trees.

Vitry-le-François, with its handsome Renaissance church, surrounded by vineyards and fruit-trees, is indebted to Francis I. for its entire re-construction, after it had been devastated by the Emperor Charles V. — Here the Marne is crossed for the last time and the course of the Rhine-Marne Canal followed. The next station worthy of mention is

Bar-le-Duc (*Hôtel de Metz et du Commerce*; *Cygne*, moderate), a picturesque town on the *Ornain*, once the capital of the ancient Duché de Bar, now of the Department of the Meuse (population 14,922). The church of *St. Pierre* in the *Haute Ville* contains a well-executed monument in marble to the memory of the Duc René de Châlons, Prince of Orange, who fell in 1544 at the siege of St. Dizier. The busy *Ville Basse* contains monuments of the marshals Oudinot and Excelmans, both natives of Bar-le-Duc.

After traversing a somewhat monotonous district, the train descends into the valley of the *Meuse*, here an insignificant stream which it crosses twice.

Commercy possesses a château of considerable size, on the bank of the Meuse, once the residence of Cardinal Francis Paul de Retz (d. 1679), who wrote his memoirs here. It was subsequently occupied by Stanislaus Leszczinski, ex-king of Poland, in 1744, and is now employed as barracks.

Toul (*Hôtel de l'Europe*), the *Tullum Leucorum* of the Romans, a fortress situated on the *Moselle* at some distance to the right of the line, has for 1200 years been the seat of a bishop, and is one of the most ancient towns of Lorraine (7687 inhab.). On Sept. 24th, 1870, the town was taken by the Prussians after a siege of twelve days.

The beautiful Gothic towers of the *Cathedral* are conspicuous; it also possesses an admirable façade dating from 1340—1389. Another Gothic tower which is also visible belongs to the abbey church of *St. Gengoult*.

The Rhine-Marne Canal and *Moselle* here flow side by side and are crossed at *Fontenoy*, beyond which one of the most picturesque and, in an engineering point of view, remarkable points of the whole line is reached. The valley of the *Moselle* here contracts, the banks become more precipitous, and vineyards begin to appear on the sunny heights.

Livordun, the *Livodunum* of the Romans, is picturesquely situated on an eminence, with the ruins of a castle destroyed in 1467. For some distance the railway, high-road, river, and canal are parallel to each other; the latter penetrates the hill, on which *Livordun* lies, by means of a tunnel. Here, within a very short distance of each other, are two railway-bridges, a canal-bridge, a lock, a harbour, a canal-tunnel, and railway-bridges over canal and road, works which have cost upwards of 140,000 l.

At *Frouard* the *Meurthe* unites with the *Moselle*. The town is on the right, the railway-station on the left bank of the river. The line to *Metz* diverges here.

Nancy (*Hôtels*: *de Paris; *de l'Europe; de France; du Commerce; *d'Angleterre, and de Metz, both near the railway-stations. — *Cafés*: Stanislas; de l'Opéra; de la Comédie, etc., all in the Place Stanislas), formerly the capital of Lorraine and seat of the dukes, of whom Stanislaus Lesczinski, exking of Poland, was the last, is chiefly indebted for its prosperous aspect to his predecessor Leopold (d. 1729), father of the German emperor Francis I. It is now the principal town of the Department of the *Meurthe*, on which river it is situated, and has a population of 49,905. Nancy is one of the best-built towns in France, and possesses many handsome edifices. The vineyards by which it is surrounded contribute greatly to the beauty of the situation. — It contains an *Ecole Forestière*, or nursery for forest-trees, the only establishment of the kind in France.

The town is entered by the *Porte Stanislas*, one of the seven handsome gates of Nancy, leading to the *Place Dombasle*, where a statue by David of the eminent agriculturist of that name stands. The first street which diverges from the Rue Stanislas to the left leads to the *Cours Léopold*, a handsome square adorned with a *Statue of Marshal Drouot, in bronze, by David. The edestal

is decorated with reliefs, and inscribed with the names of battles at which the marshal (a native of Nancy) was present.

Returning to the *Rue Stanislas* the traveller follows this street and will soon reach the **Place Stanislas*, the finest point in the town. It is adorned with the *Statue of Stanislaus* (d. 1766), erected by the three departments (Meurthe, Meuse, Vosges) which formerly constituted the Duchy of Lorraine. The statue looks towards the *Triumphal Arch* which Stanislaus erected in honour of Louis XV. The Place is surrounded by five handsome edifices, the *Hôtel de Ville*, the theatre, the episcopal palace (*Evêché*), and two private residences.

The *Hôtel de Ville* contains a small *collection of pictures. 1st Room (in a small box is preserved a lock of Napoleon's hair, his star of the Legion of Honour, and a sabre worn by him in Egypt): 225. *Delacroix*, Battle of Nancy, Jan. 5th, 1477, fought by Charles le Téméraire, Duke of Burgundy, against Duke René of Lorraine, in which the former fell; 184. *Horace Vernet*, Portrait of General Drouot; 187. *Vouet*, Nymphs; 188. *Vouet*, Cupids playing with the arms of Æneas; 189. *Ziegler*, St. George and the dragon. 2nd Room: 14. *Guido Reni*, Cleopatra; 16. Copy of the celebrated 'Marriage of Cana' of *Paul Veronese* in the Louvre (p. 66); 45. *De Crayer*, The pestilence at Milan; 46. *Delmont*, The Resurrection, covering the greater portion of the wall. — 3rd Room: 15. *Leonardo da Vinci*, Head of Christ; 75. *Teniers*, Interior of a farm; 76. *Teniers*, Landscape; 163. A landscape by 'Claude Lorrain' (properly *Claude Gellée*, d. 1652), the most celebrated of French landscape-painters, born at Nancy in 1600; 170. *Mignard*, Virgin and Child.

At the back of the *Hôtel de Ville*, in the *Rue d'Alliance* (so called from the French and Austrian alliance of 1756 against Prussia), is the *Préfecture*.

Passing through the *Triumphal Arch*, to the left, the visitor reaches the *Place Carrière*, another handsome square planted with trees, on the farther side of which is the former palace of King Stanislaus, afterwards the residence of the commander of the 3rd corps of the French army. On either side, the *Tribunal de Commerce* and the *Cour de Cassation*.

The Franciscan *Eglise de Cordeliers*, at the back of the palace, contains (l. side) the tomb of the talented painter and engraver *Jacques Callot*, and, in the richly decorated **Chapelle Ronde*, burial-place of the Dukes of Lorraine, a number of interesting monuments from the 12th to the 18th cent. During the first revolution the coffins were conveyed to the public cemetery, and this chapel converted into a magazine. In 1822 it was restored at the expense of France and Austria. Mass is still performed here by an almoner of the Lorraine-Hapsburg family. — Duke

Francis of Lorraine by his marriage with the Archduchess Maria Theresa (1736), heiress of the lands of Hapsburg, became the founder of the present imperial house of Austria.

The contiguous *Palais Ducal*, formerly a residence of the dukes, which contained the *Musée Lorrain*, a collection of relics from the Lorraine period, was burned down in Aug., 1871. It was erected by Duke René II., conqueror of Charles le Téméraire, and boasted of a fine late Gothic portal with an equestrian statue of Duke Leopold II. towards the Grand'Rue.

In the new part of the town, to the right of the Place Stanislas (when approached from the station) rises the *Cathedral*, in the Jesuitical style, completed in 1742, containing nothing to interest the traveller save some handsome altars in marble.

The *Pepinière*, extensive grounds with fine avenues, entered from the Place Stanislas and the Place Carrière, affords a pleasant promenade; military music at 4 p. m. during the season.

In the suburb of St. Pierre is the *Eglise de Bon Secours*, where Stanislaus (d. 1766) and his consort are interred. After his abdication as king of Poland (1735), he continued to be reigning duke of Lorraine and Bar until his death, when the duchy fell to the crown of France.

In 1814, and again in 1815, the three allied monarchs (Prussia, Austria, Russia) had their head-quarters at Nancy, where the scheme of a 'Holy Alliance' is said to have been first originated.

The railway-station of Nancy occupies a piece of marshy ground where, after the battle of Nancy, the body of the Duke of Burgundy was found. In a burial-ground in the vicinity 4000 of the duke's troops were interred, and the commemorative *Croix de Bourgogne* erected by the victorious Duke René (d. 1508), bearing the following inscription:

En l'an de l'incarnation
Mil quatre cent septante six
Veille de l'Apparition
Fut le Duc de Bourgogne occis

Et en bataille ici transcy
Ou croix fut mise pour mémoire
René Duc de Lorraine me(r)cy
Rendant à Dieu pour la victoire.

Quitting Nancy, the train crosses the Meurthe and the Rhine-Marne Canal.

Varangeville and *St. Nicolas* are two small towns connected by a bridge over the Meurthe. The church of the former dates from the 15th cent., that of the latter from 1494—1544.

Lunéville (15,528 inhab.), at the confluence of the Meurthe and *Vesouse*, was the birthplace of Francis I. of Austria, son of Leopold Duke of Lorraine, and founder of the present imperial house. In a house in the Rue d'Allemagne the peace of Lunéville, between France and Austria, was signed, Feb. 9th, 1801.

Stat. *Emberménil* is the French frontier stat. (passports and

custom house formalities for those entering France), *Avricourt* that of Germany.

Sarrebourg (**Hôtel du Sauvage*), on the *Sarre*, which here becomes navigable, is not to be confounded with Saarburg near Treves. The place was regarded as an important military point by the French previous to the war of 1870, and was in consequence provided with extensive provision magazines.

The rich plains of Lorraine are now quitted, and a spur of the Vosges Mts. is penetrated by the tunnel of *Archwiller*, $1\frac{1}{2}$ M. in length, through which the Rhine-Marne Canal also passes. The train enters the valley of the Zorn. Opposite to *Lutzelbourg*, the last station in the Department of the Meurthe, rise the picturesque ruins of an ancient fortress.

Saverne (**Soleil*), a small town with a population of 6400. The handsome *Palace*, erected in 1666 by a Bishop of Strasbourg, was afterwards occupied by Cardinal de Rohan (d. 1802), whose fatal influence on the destinies of the court of Louis XVI. is well known. By an imperial decree of 1852 the edifice was appropriated to the use of widows and daughters of deserving officials. Above the town rises the ancient castle of *Greifenstein*. On the opposite side of the valley, the extensive and picturesque ruins of **Haut-Barr*, scarcely distinguishable from the grotesquely shaped rocks on which it stands.

Between Saverne and Strasbourg the country is uninteresting.

50. Strasbourg.

Hotels. **Ville de Paris* (Pl. a), a handsome new building, R. from 3 fr., L. 1 fr., B. $1\frac{1}{2}$ fr., D. exc. W. 3 fr., A. 1 fr.; *Maison Rouge* (Pl. b); *Hôtel d'Angleterre* near the stat., well spoken of. *Vignette* (Pl. c, Grand'Rue 119); *Hôtel de France*, *Jeune Place St. Pierre*; *Stadt Lyon*; *Stadt Wien*; *Badischer Hof*.

Cafés. *Café du Broglie*, *Café du Globe*, both in the Broglie; *Café de la Mésange*, *Meisenstrasse*; *Café de la Lanterne*, near the *Gewerbelaube*.

Public Gardens. *Jardin Lips* and *Jardin Kammerer*, both outside the *Porte des Juifs*: music and other entertainments in the evening 2 or 3 times a week. The *Orangerie*, a well-kept garden belonging to the town, situated in the *Ruprechtsau*, about 3 M. distant, affords an agreeable promenade.

Cabs or Citadines 75 cent. per drive, from the Strasbourg station to the Rhine bridge 1 fr. 25 c.

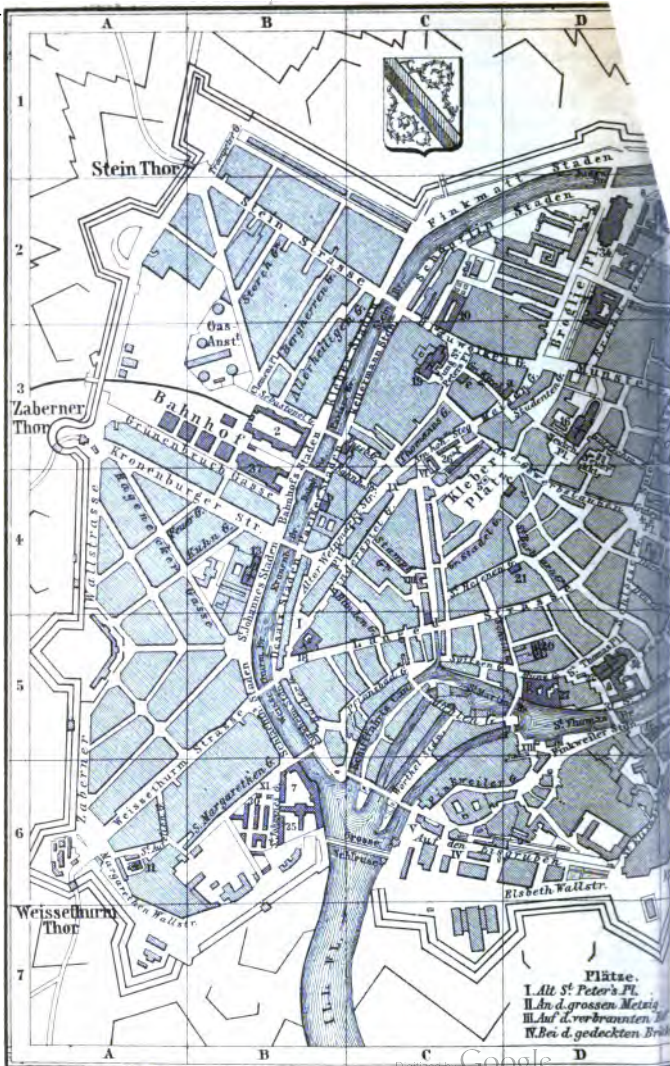
Railway Station on the N.W. side of the town for the Paris, Bâle, Mayence, and Kehl lines; on the last-named line there is also a station at the Austerlitz Gate.

Post-office in the *Hôtel du Commerce*, *Gutenbergplatz*.

Pâtés de foie gras at *Henry's*, *Rue du Dôme*; *Doyen*, *Rue du Dôme*; *Müller*, *Judengasse*; prices from 5 to 40 fr. according to size. The geese's livers not unfrequently attain a weight of 2—3 lbs. each.

Attractions. Travellers whose time is limited should ascend the tower of the Cathedral (see below), inspect the cathedral itself, and visit the church of *St. Thomas* (p. 277).

English Church Service in the *Hôtel de Paris*.



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Strasbourg (Ger. *Strassburg*), the *Argentoratum* of the Romans, formerly capital of Lower Alsace and one of the most important towns on the Rhine, now the capital of the German province of Alsace and German Lorraine, and head-quarters of the 15th German 'Armee-Corps', lies on the *Ill*, about $2\frac{1}{2}$ M. from the Rhine with which it is connected by a small and a large canal. On the 30th of Sept., 1681, in a time of peace, Strasbourg was seized by Louis XIV., and France was confirmed in the possession of the city by the peace of Ryswyk in 1697, and retained it until it was restored to the German Empire by the Peace of Frankfurt on May 10th, 1871. Notwithstanding its connection with France for nearly two centuries, the character and language of the inhabitants, as well as the aspect of the city, are still essentially German. Pop. 84,000, of whom nearly one half are Protestants.

The Emperor Maximilian I., in writing of Strasbourg, describes it as the strong bulwark of the holy Roman kingdom, and praises it highly for the good old German honesty, constancy, and bravery of its inhabitants. The fortifications were greatly enlarged by the French, so that it was one of the strongest fortresses and the third largest arsenal in France. The town offered the most determined and heroic resistance to the German army during the war of 1870. The siege began on Aug. 11th, and the bombardment on the 18th; the latter was continued with little intermission until the capitulation of the town on Sept. 27th. The pentagonal *Citadel*, constructed by Vauban in 1682—84, situated on the E. side of the town towards the Rhine, was converted into a heap of ruins (a visit to it uninteresting, as the restoration has now begun; tickets of admission, 1 Thlr., may be procured at the office of the commandant). The other fortifications, the *Sternthor* on the N. and the *Weissenhurthor* (Porte Nationale) on the W. were also almost entirely destroyed. The quarters of the town adjoining these suffered severely; in the other quarters the public buildings were principally damaged.

The ***Cathedral** (Pl. 1) (always open except from 12 to 2 o'clock) was first founded by Clovis in 510, but having been destroyed by lightning in 1007, the foundation of the present edifice was laid by Bishop Werner of Hapsburg in 1015, and the interior completed in 1275. In 1277 the erection of the ***Facade** was commenced by Erwin of Steinbach and his daughter Sabina, to the latter of whom the church is indebted for the magnificent decorations of the ***Portal**. Above it, in niches, are the equestrian statues of Clovis, Dagobert, Rudolph of Hapsburg, and (since 1823) Louis XIV. The sculptures above the portal belong chiefly to the 13th and 14th centuries. The upper part of the spire was erected by Johann Hültz of Cologne at the commencement of the 15th cent. in the fantastic and florid

modern Gothic style, and finally completed in 1439. The upper part of the S. tower is entirely wanting. Few cathedrals offer so good an opportunity for tracing the progress of the Gothic style from the time when it took its origin from the modern Romanesque style (choir, crypt, and part of transept) to its highest and purest perfection (the body of the church completed in 1275, and the façade of 1277—1339), and to its decline (the platform between the towers of 1365, and the top of the spire of 1439).

The entire length of the edifice is 175 yds., and the breadth 65 yds.; the nave is 101 ft. in height, and 45 ft. in breadth. Some of the stained-glass windows are admirably executed; the Magi with the Virgin Mary in the north aisle are modern. The pillars and columns of the interior are elegant and are embellished with statues, but on the whole the church is somewhat destitute of ornament. The *Font* in the N. transept dates from 1453, and the **Pulpit*, richly decorated with sculpture, from 1486. The Chapel of St. John (to the l. by the choir) contains a monument to *Bishop Conrad of Lichtenberg*, under whose auspices the construction of the façade began. The Chapel of St. Mary (S. aisle) contains a sculpture representing the interment of the Virgin, executed in 1480.

The celebrated astronomical **Clock*, constructed by Schwilgué in 1838—1842, in the S. transept, is a highly curious and ingenious piece of workmanship. Some paintings and portions of the old clock have been used in the erection of the new.

The globe beneath shows the course of the stars, behind it is a perpetual almanac, on the l. a piece of mechanism exhibiting ecclesiastical reckoning of time, and on the r. the geocentric opposition and conjunction of the sun and moon; above it is a dial determining the mean time, and still higher is shown the course of the moon through the heavens. The exterior of the clock attracts spectators at all times, but especially at noon. On the first gallery an angel strikes the quarters on a bell which he holds in his hand; higher up is a skeleton, representing Time, which strikes the hour of 12, and round it are figures which strike the quarters and represent man's progress through the various stages of boyhood, youth, manhood, and old age. Under the first gallery the symbolic deity of each day of the week steps out of a niche, Apollo on Sunday, Diana on Monday, and so on. In the highest niche the 12 apostles move round a figure of the Saviour, bowing as they pass. On the highest pinnacle of the side-tower is perched a cock which flaps its wings, stretches its neck, and crows, awakening the echoes of the remotest nooks of the cathedral.

Two old inscriptions on a pillar near the clock commemorate the zeal and piety of *Johann Geiler of Kaisersberg* (d. 1510), one of the most learned men and undaunted preachers of his time.

On the Romanesque S. **Portal* were erected, in 1840, statues of the great architect Erwin and his talented daughter Sabina. The sculpturing on this portal by the latter has been skilfully renovated, and deserves the minutest inspection. Above the doors are represented the death, interment, resurrection, and coronation of the Virgin, and on the middle pillar the Saviour and king

Solomon. Beneath is Solomon's Judgment, and on the r. and l. figures emblematical of Christianity and Judaism. There are also several statues by Sabina on pillars in the S. aisle next to the transept.

On the N. side is the Chapel of St. Laurentius with its beautiful gateway of the 15th cent., adorned with restored sculptures of the martyrdom of the saints.

The ***Cathedral-Tower** (493 ft.) rises in front of the structure to such a height that the spectator almost feels dizzy as his eye attempts to reach the lofty summit. Near the r. Portal, round the corner, is a door leading to a staircase of easy ascent. A few steps up, the custodian dwells, from whom a ticket (15 cent.) must be procured. The visitor then ascends 330 steps to the platform, 245 ft. above the street, which commands a fine view of the old-fashioned town, with its planted ramparts and promenades. To the l. is seen the Black Forest from Baden to the Blauen; on the W. and N. the entire chain of the Vosges, on the S. the insulated Kaiserstuhl, rising from the plain, and beyond it in the extreme distance the magnificent chain of the Jura. The services of the door-keeper are unnecessary in ascending to the platform, though a fee is generally expected. From the platform another staircase leads to the summit of the spire, the so-called '*Lantern*'. The entrance to it is closed by an iron grating, which is not opened to the visitor without a special permission from the mayor. The massive cross on the summit was bent by a cannon ball during the siege of 1870, but has since been restored.

The ancient residence of the Bishops, opposite the S. Portal of the Cathedral, with terrace facing the Ill, was purchased by the town at the period of the Revolution, and presented in 1806 to Napoleon. From 1814—1848 it served as a royal residence, and in 1853 was presented to Napoleon III. The diligence-office is now established here.

From the cathedral the attention of the traveller is next directed to the Church of St. Thomas. His way leads across the *Place Gutenberg*, where a handsome bronze **Statue** was erected in 1840 to the memory of the great printer, who conducted his first experiments in the newly-discovered art at Strasbourg in 1436. The four bas-reliefs are emblematical of the power and blessing of the invention of printing in the four quarters of the globe, and comprise likenesses of many celebrated men.

The ***Church of St. Thomas** (Pl. 10; the sacristan lives at the back of the choir) was founded in 1031; the choir, of plain Gothic construction, was commenced in 1270, and the body of the church with its five aisles was erected in the Gothic style in 1313—1330. It is now appropriated to the use of a Protes-

tant congregation. The choir, where the high-altar formerly stood, contains a magnificent monument in marble, erected by Louis XV. to *Marshal Saxe*; it is the work of the sculptor Pigalle, and the result of twenty years' labour. The marshal is represented descending into the tomb held open to receive him by Death, while a beautiful female figure personifying France, strives to detain him; at the side Hercules is represented in a mournful attitude leaning upon his club; on the l. side are the Austrian eagle, the Dutch lion, and the English leopard, with broken flags beneath them, commemorating the victories gained by the marshal over the three united powers in the Flemish wars. The whole is an allegory in accordance with the questionable taste of the age, but as a work of art it is masterly and original.

The church also contains busts and monuments of celebrated professors of the University of Strasbourg, among others of Schöpflin, Koch, and Oberlin, brother of the well-known pastor of that name. In a side-chapel may be seen two mummies, found in 1802, and said to be the bodies of a Count of Nassau-Saarbrücken and his daughter, who probably died in the 16th cent.

The *Neukirche* (Pl. 11), erected in the 13th cent., as well as the *Municipal Library* (Pl. 15), which contained valuable old works and MSS., were entirely burned down during the bombardment, on Aug. 20th 1870.

The *Broglie*, one of the busiest squares in the town, formerly the horse-market, situated near the cathedral to the N.W., was founded in 1740 by Marshal Broglie, and named after him.

The *Theatre* (Pl. 37) on the N.E. side of the square, with its colonnade, was burned down, with the exception of the outer walls, on Sept. 10th, 1870. Parade here daily at noon; military music twice weekly in the evening.

Opposite the theatre on the r. are the residences of the prefect of the town and the general of the troops garrisoned here. The *Statue* (Pl. 38) of the Marquis de Lezay-Marnesia, by Grass, erected in 1857, was considerably damaged during the bombardment of 1870. Farther on is the **Town Hall** (Pl. 26, entrance from the Rue Brulée); the picture-gallery formerly established here was removed during the siege of 1870 to the residence of the commandant in the Kleberplatz, where it was unfortunately destroyed.

The *Rue Brulée*, which runs in a S.E. direction parallel with the Broglie, has received its appellation from the story, that 2000 Jews, who refused to be baptised, were burned, Feb. 14th, 1349, on the spot where the Hôtel de la Préfecture now stands.

The *University*, inaugurated in 1621, once numbered Goethe among its students; it was here that the great poet and scholar completed his law studies, and took the degree of doctor in 1772.

It is now converted into an **Academy**, but will probably soon be transformed into a German university. The *Museum of Natural History*, a collection of more than ordinary value and interest, deserves a visit. It is open to the public on Thurs. from 2 to 4, and on Sund. from 10 to 12; at other times adm. may be procured for a fee of 1 fr.

In the Place d'Armes a bronze *Statue* has been erected to the memory of *General Kleber*, at the foot of which reclines an Egyptian sphynx; on the sides are two reliefs. On the N. side of the Place is the residence of the commandant, destroyed during the siege of 1870.

The *Kehl* railway-station is about 4 M. distant from Strasbourg, and connected with it by a junction line lately completed. In the immediate vicinity of the Porte d'Austerlitz are the spacious **Artillery Barracks** (*St. Nicholas*), and near them the *Arsenal de Construction*, formerly one of the largest dépôts of ammunition in France.

A few minutes after leaving the town by this gate, the traveller passes the *Cemetery*, and catches a glimpse of the green ramparts of the *Citadel*, constructed by Vauban in 1682—1684, which lies to the l. of the road. On the other side of the bridge over a branch of the Rhine stands a *Monument* erected by Napoleon to the memory of *General Desaix*, who fell in the battle of Marengo in 1800.

Junction-line to Kehl see p. 274; fares 1 fr., 70, and 50 c.

51. From Paris to Mannheim or Coblenz (Bingen).

Express to *Forbach* in 11, ordinary trains in 14 hrs.; fares to Forbach 51 fr. 30 c., 38 fr. 45 c., 28 fr. 20 c. First-class tickets only issued for the express trains.

From *Forbach* to *Mannheim* in 4¼ hrs.; fares 6 fl. 36 kr., 4 fl. 9 kr., 2 fl. 51 kr.

The railway-station for Strasbourg and Metz is at the N. extremity of the Boulevard de Strasbourg (Pl., red 10). Special omnibuses see p. 28.

a. From Paris to Metz.

Express in 8, ordinary trains in 12½ hrs.; fares 39 fr. 65, 29 fr. 80, 21 fr. 25 c.

From Paris to *Frouard* see R. 49.

At Frouard the carriages for Metz are detached from the train to Nancy and Strasbourg, cross the canal and the Moselle near the station, and follow the pleasant and populous valley of the latter, which here becomes navigable and is enclosed between gently sloping banks.

Pont-à-Mousson, with the ruined fortress *Mousson* (fine view) on an eminence, its church (St. Martin) with two towers, and its bridge over the Moselle, presents a pleasing picture. Cardinal Charles of Lorraine founded a university here in 1573; the chairs

in which were occupied by Jesuits. Before the cession of Lorraine to the French (1746) the town with its small territory was under the jurisdiction of a German Margrave.

Pagny has been the French Frontier stat. since 1871; examination of passports and custom-house formalities for those entering France. On an eminence to the l. are the ruins of the château of *Prény*, once the property of the Dukes of Lorraine. Excellent wine is produced here.

At stat. *Novéant*, the German frontier stat. (custom-house; no passport required), a suspension-bridge crosses the Moselle. On the r. bank of the river the extensive remains of a Roman *Aqueduct, constructed by Drusus, visible from a considerable distance, are perceived at intervals. It was 60 ft. in height and 3650 ft. in length, and conducted water from the hills of the r. bank to *Divodurum*, the modern Metz. At *Jouy-aux-Arches* 11 arches are still well preserved, and at *Ars* (or rather *Arches-sur-Moselle*), 7 others, termed by the peasantry '*Pont du Diable*', rise close to the railway. The bridge by which the train crosses the Moselle affords a good final survey of this imposing Roman structure (comp. p. 281).

The train then reaches *Metz*, which lies so buried amidst its green ramparts, that little of the town is perceived from the railway.

b. Metz.

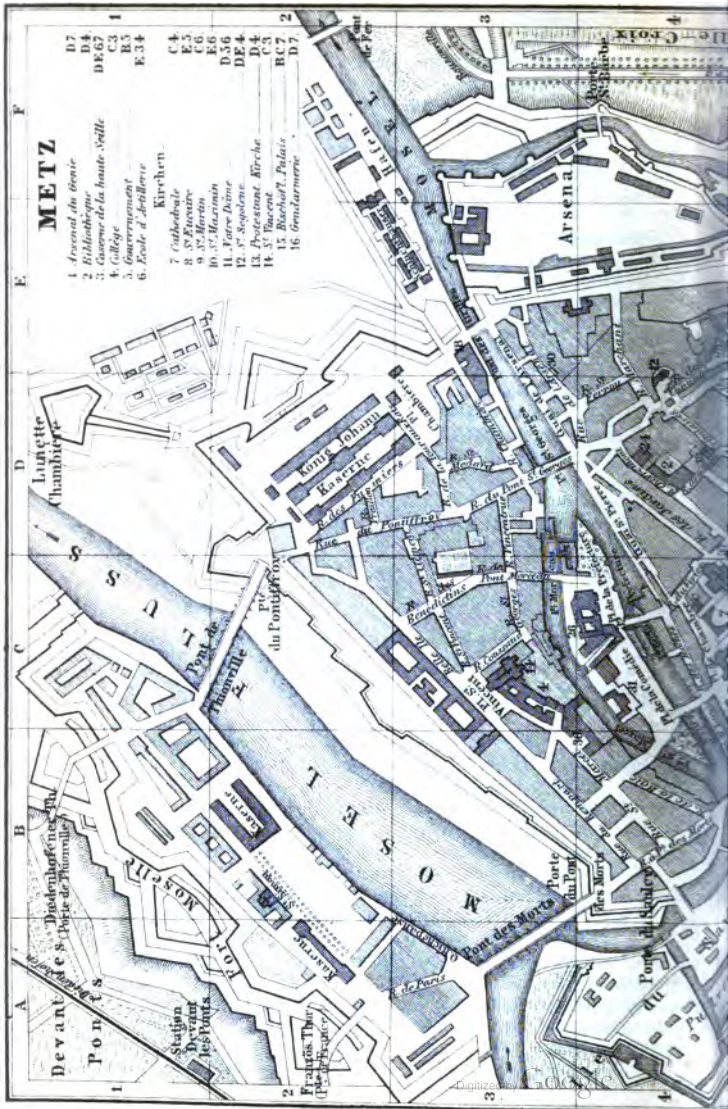
Hôtels. *Grand Hôtel de Metz (Pl. a), R. 2—3, B. 1 $\frac{1}{4}$, D. inc. W. 4, L. and A. 1 $\frac{1}{4}$ fr.; *Hôtel de l'Europe (Pl. b), R. and L. 3, D. 4, A. 1 fr.; both in the Rue des Clercs. *Hôtel de Paris (Pl. c), adjoining the Terrace, of the second class. Hôtel du Nord (Pl. d); Hôtel du Commerce (Pl. e); Hôtel du Porte Enseigne (Pl. f). — *Café Parisien*, Place de la Comédie; *Café du Grand Balcon*, and *Café du Heaume*, both in the Esplanade near the station; *Café Français* and *Café Fabert*, in the Place Napoléon, near the cathedral.

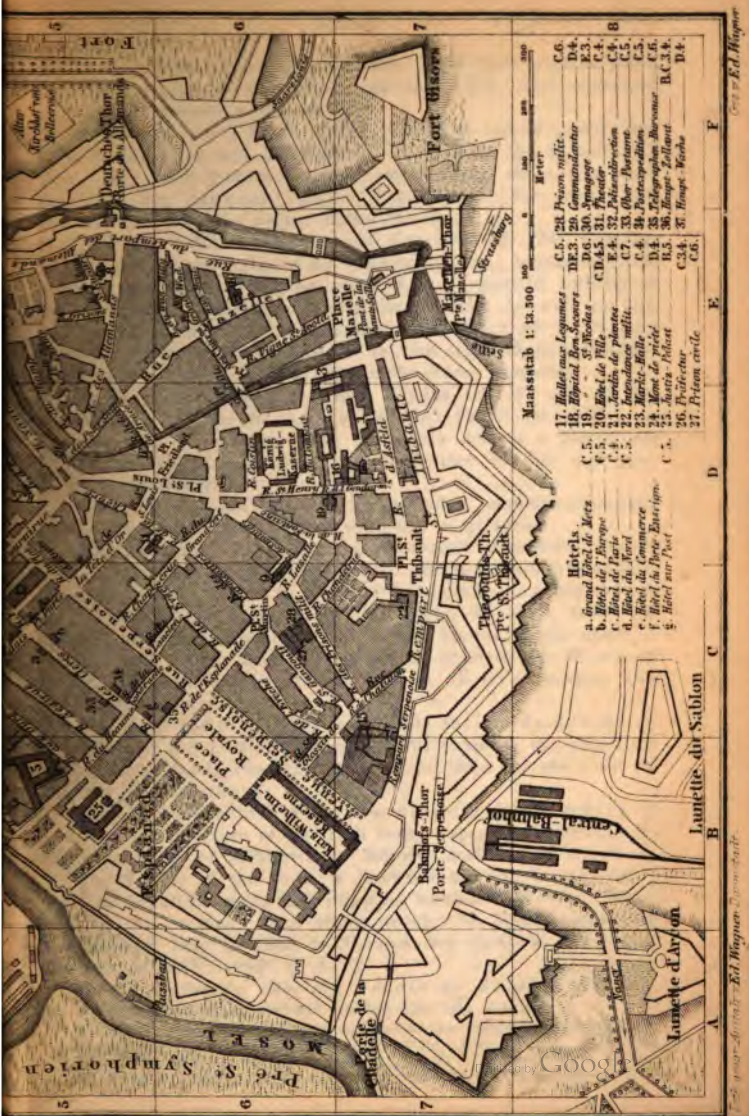
Metz (popul. 56,888), on the *Moselle*, once the capital of the kingdom of Austrasia, afterwards a town of the German Empire, ceded in 1556 to France together with Toul and Verdun, subsequently one of the most important military stations in France, has again been annexed to the German Empire since the war of 1870—71. It is one of the strongest fortresses in Europe, and never succumbed to an enemy until it surrendered to the Prussians on Oct. 7th, 1870. The river flows through the town in several branches, thus forming a number of islands.

The most important edifice is the **Cathedral* (Pl. 7), a Gothic structure with numerous flying buttresses. The nave was completed in 1332, the choir in 1519, and the portal added in 1764. At the altar adjoining the sacristy is the kneeling figure of the architect, Pierre Perrat (d. 1400). All the ancient monuments and pictures were destroyed during the revolution, with the exception of a few venerable frescoes on the pillars, recently

METZ

1. Arsenal du Génie
2. Bibliothèque
3. Caserne de la haute Vieille
4. Collège
5. Gouvernement
6. Ecole d'Artillerie
7. Cathédrale
8. St Eucire
9. St Martin
10. St Macrimin
11. Tour Dôme
12. St Sepolene
13. Protestant Kirche
14. St Vincent
15. Baschhof, Palais
16. Gendarmerie





Maassstab 1: 13.500 0 100 200 300 Meter

- | | | | |
|-------------------------|----------|------------------------|---------|
| 17. Halles aux Legumes | C.5. | 28. Prison milit. | C.6. |
| 18. Hôpital Ben Secours | DE.3. | 29. Commandantur | D.4. |
| 19. St Nicolas | D.6. | 30. Synagoge | E.3. |
| 20. Hôtel de Ville | C.D.4.5. | 31. Théâtre | C.4. |
| 21. Jardin de plantes | E.4. | 32. Police-direction | C.4. |
| 22. Intendance milit. | C.7. | 33. Ober-Postamt | C.5. |
| 23. Marché-Halle | C.4. | 34. Postexpedition | C.5. |
| 24. Mont de piété | D.4. | 35. Telegraphen Bureau | C.6. |
| 25. Juvins-Palais | R.5. | 36. Hôpital-Jailant | BC.3.4. |
| 26. Préfectur | C.3.4. | 37. Kings-Vorho | D.4. |
| 27. Prison civile | C.6. | | |

Hôtels

- a. Grand Hôtel de Metz
- b. Hôtel de l'Europe
- c. Hôtel de Paris
- d. Hôtel du Nord
- e. Hôtel du Commerce
- f. Hôtel du Port, Entrepôt
- g. Hôtel sur l'Isle

Carte de Metz par Ed. Wagner, 1890

freed from their coating of whitewash. The choir contains some fine stained glass, dating principally from 1523, besides several windows of modern workmanship.

The tower is 387 ft. in height; 110 steps ascend to the first (105 to the large bell *La Muette*), 78 more to the highest terrace. The view from the summit amply repays the ascent, and embraces the extremely fertile '*Pays Messin*', the town, the fortifications, and the course of the Moselle.

The open halls of the *Marché Couvert* (Pl. 23), opposite the W. portal, are occupied by vendors of fruit, vegetables, and flowers, and afford a striking proof of the luxuriant fertility of the environs. Pine-apples of considerable size, as well as fine specimens of other fruits, are frequently observed. — It may perhaps also interest the traveller to visit the extensive *Abattoir*, or slaughter-house, situated outside the *Porte Chambière*.

In the *Place Napoléon*, which adjoins the W. side of the cathedral, rises the *Statue* of Marshal Fabert (d. 1662), a contemporary of Turenne. The inscription records a declaration by the marshal of his willingness to sacrifice his life and property in the service of his king.

The *Library* (Pl. 2), near the cathedral, contains numerous Roman antiquities and a small collection of pictures.

The *Arsenal* (Pl. 1) contains specimens of modern, as well as ancient weapons, tastefully arranged, and (in the court) numerous cannons. Under a roof to the l. of the entrance is a long cannon carried off by the French with 189 others, in 1799, from the fortress of Ehrenbreitstein, where it was known by the name of *Vogel Greiff*, having been constructed by order of the Elector of Trèves, Richard von Greiffenclau. It is 16 ft. in length, and weighs 12½ tons.

The high road to Germany issues from the *Porte des Allemands* and the *Fort Belle Croix*. Until recently, the gate bore bullet-marks dating from the unsuccessful siege of the town by the Emperor Charles V.

The contiguous church of *St. Eucaire* (*St. Eucharis*) (Pl. 5) is a tasteful structure of the 12th cent., especially interesting to the connoisseur of architecture. Interior destitute of ornament.

The S. side of the town is bounded by the *Esplanade*, with its beautiful walks and imposing barracks. Military music here in the evening, three times weekly. A bronze-monument was erected here in 1855 to *Marshal Ney* (born at Metz, shot at Paris in 1815; comp. p. 147).

On the *Esplanade* rises the *Palais de Justice* (Pl. 25), an extensive building erected during the last century.

To the W. of Metz, on the road to Verdun, are situated the memorable battle-fields of Aug. 16th and 18th, 1870. They may best be visited as follows (in 9—10 hrs., two-horse carr. about 30 fr.). From Metz up the valley of the Moselle (on the hill to the r. rises *Fort St. Quentin*) to *Jour-*

aux-Arches, where considerable remains of a Roman *Aqueduct* constructed by *Drusus* may be inspected. Eleven arches are still standing on this bank, and seven near *Ars-sur-Moselle* on the opposite bank of the river. (comp. p. 280). Then to *Corny*, and across the *Moselle* by the elegant suspension-bridge to *Novéant*, and up the defile opening above the village to *Gorze*. From this point the direct descent to the r. to *Rézonville* is recommended, where the traveller reaches the 8. branch of the road to *Verdun*, which diverges at *Gravelotte* (*Hôtel du Cheval Blanc*, convenient place to dine), situated to the r. (E.). To the l. (W.) lie *Vionville* and *Mars-la-Tour*. From *Gravelotte* the traveller should proceed N., past the ruined house *Malmaison* (where the road to the r. is to be followed), to *Vernéville* and *St. Marie-aux-Chênes*, whence *Metz* may be regained viâ *St. Privat-la-Montagne*.

Those whose time is limited may drive direct viâ *Moulins* to *Gravelotte*. The road crosses the range of heights, the long crest of which was occupied by the French, protected by trenches, whence the Prussians advancing from the wood below were greeted with showers of projectiles. Numerous graves are situated in the garden of the *Ferme St. Hubert* and the neighbouring fields. From *Gravelotte* the traveller should return to *Metz* through the picturesque valley viâ *Ars-sur-Moselle* (a drive of 4–5 hrs., two-horse carr. about 25 fr.).

Railway from *Metz* to *Trèves* by *Thionville* and *Luxembourg*, the most direct route, in $3\frac{3}{4}$ hrs.; fares 12 fr. 45, 9 fr. 25, 6 fr. 65 c.

c. From Metz to Mannheim and Mayence.

By Railway in $7\frac{1}{2}$ hrs.; fares from *Metz* to *Forbach* 7 fr. 40, 5 fr. 50, 4 fr. 5 c.; from *Forbach* to *Mannheim* 6 fl. 37, 4 fl. 9, 2 fl. 51 kr.

An undulating, agricultural district is traversed between *Metz* and *Forbach*, and several unimportant stations are passed.

At *St. Avold* the line enters a forest; the red sandstone imparts greater variety to the landscape.

Hombourg lies picturesquely on an isolated eminence, which has procured for the place the epithet of *'la guérite du monde'*. The cuttings through the wooded mountains beyond *Hombourg* afford a survey of the strata of the red sandstone.

Forbach, the French frontier station till 1871. Soon after the station is quitted, several smelting furnaces are perceived on the r.; farther distant the well-known heights of *Spicheren*, taken by the Prussians, Aug. 6th, 1870. The coal-district is then entered, the train descends to the *Saar*, which it crosses, and soon reaches

Saarbrücken (Post), an important industrial town. — *Arnual*, in the vicinity, possesses a fine Gothic church of 1315, containing an admirable font, and very interesting ancient monuments of the princely family of *Nassau-Saarbrücken*.

(Railway to *Trèves* in 3 hrs. From *Trèves* to *Coblenz* by steamboat in 10–12 hrs., comp. *Baedeker's Rhine and N. Germany*.)

The long rows of furnaces near *Duttweiler* are situated in the midst of a most valuable coal-district, the greater part of which belongs to the Prussian government, and has attracted numerous industrial establishments, especially near the following

stations, *Sulzbach*, *Friedrichsthal*, and *Neunkirchen*. The cuttings through the rocky and wooded mountains frequently display the stratification of the coal. Between the two last stations there is a tunnel 500 yds. in length.

At *Neunkirchen* the Rhine-Nahe Railway diverges to *Creuznach* and *Bingen* (*Coblentz*), see p. 284.

At *Bexbach*, where the Bavarian Palatinate begins, the country becomes flat. To the r. a pleasing survey of the green dale watered by the *Bexbach*.

Homburg is a small town with a handsome modern church. It was once fortified, but was dismantled in consequence of the Peace of Westphalia. In 1705 it was re-fortified by the French, but the works were again destroyed in 1714 after the Peace of Baden. The castle of *Carlsberg*, situated on an eminence $1\frac{1}{2}$ M. from the town, erected in 1780 by Duke Charles II. of *Zweibrücken*, was destroyed by the French in 1793.

The line now skirts a chain of wooded hills, and passes two small stations.

Landstuhl was once the seat of the *Sickingen* family, whose ruined stronghold, with walls 25 ft. in thickness, rises above the village. Francis von *Sickingen* was here besieged by the Electors of the Palatinate and *Trèves*, and killed, May 7th, 1523, by a falling beam.

Kaiserslautern (*Cygne*) is one of the most considerable towns of the Palatinate. The site of a magnificent palace erected here by the Emp. Frederick I. (*Barbarossa*) in 1153, but destroyed in the Spanish War of Succession, is now occupied by a modern house of correction. The handsome corn-exchange was built in 1846. A monument in the churchyard is sacred to the memory of soldiers of Napoleon who were natives of *Kaiserslautern*. The ancient Protestant church, with its three towers, said to have been also founded by Frederick I., is one of the most conspicuous edifices.

The line soon enters the *Haardt Mountains*, and descends in the picturesque and wooded valley of the *Speierbach* to the plain of the Rhine, 100 ft. lower. Within a short distance 12 tunnels here penetrate the many-coloured sandstone rock, the first of which (1500 yds. long) is the longest. Each tunnel is entered by a species of portal.

At *Neustadt* (*Löwe*, at the station; *Schiff*; *Krone*) the line reaches the plain of the Rhine. This is the principal town of the *Haardt Mts.*, and was founded by the Counts Palatine, several monuments to whom are preserved in the handsome church, erected about the middle of the 14th cent.

On an eminence about 1000 ft. in height, 3 M. to the S. of *Neustadt*, rises the *Marburg*, a still unfinished castle erected

by King Max II. of Bavaria when crown-prince, on the site of the former castle of *Hambach*.

To the l. near Neustadt, half-way up the hill, lies the *Haardter Schlösschen* (the ancient castle of *Winzingen*), the ivy-clad ruins of which are converted into picturesque grounds.

The line then traverses extensive vineyards and tobacco-fields. At *Schifferstadt* a line diverges to *Speyer* (in $\frac{1}{4}$ hr.). Then *Ludwigshafen* (*Deutsches Haus*), a small well-built town of recent origin, connected with *Mannheim* (*European Hotel* on the Rhine; *Pfälzer Hof*, *Deutsches Haus* in the town) by an iron bridge.

From Ludwigshafen in 2 hrs. to *Mayence* (*Rhenish, Dutch and English Hotels*), comp. *Baedeker's Rhine and N. Germany*.

d. From Metz to Bingerbrück by Neunkirchen.

Railway in $8\frac{1}{2}$ hrs.; fares to Bingen 22 fr. 60, 15 fr. 95, 16 fr. 85 c. Scenery and construction of railway very interesting between Neunkirchen and Bingerbrück.

From Metz to Neunkirchen, see p. 283. Hence by the Rhein-Nahe line to *Ottweiler*, *St. Wendel*, and *Wallhausen*, the culminating point (1200 ft.) between the Moselle and the Rhine. Then *Birkenfeld* (*Medicus*), capital of a small isolated territory belonging to Oldenburg. Next stat. *Heimbach* and *Kronweiler*, beyond which the construction of the line is less remarkable.

Oberstein (*Post, Scriba*, both on the l. bank), the most picturesque point of the Nahe Valley, with its church curiously inserted in the face of a cliff, is noted for its agates, in polishing which most of the inhabitants are occupied. The stones themselves are now largely imported from America. Next stat. *Fischbach*, and *Kirn* (*Post*), with the ruin of *Kyrburg*. To the l. a valley opens, in which the imposing ruins of the castle of *Dhaun* are situated.

Then *Monzingen*, *Sobernheim*, and *Staudernheim* (**Salmen*). To the r. rises the *Dissibodenberg*, with the ruins of an abbey founded as early as 500, and deserted in 1560. Above *Waldböckelheim* rises the ruin of *Böckelheim*. The next important station is

Kreuznach (*Palatinate Hotel; Eagle. — English Church*), with 11,000 inhab., noted for its baths, particularly beneficial in cases of scrofula, and visited by 6000 patients annually. They are situated on and near the *Bade-Insel* (bath-island), 20 min. from the stat., where a number of handsome houses, among which is the *Curhaus*, with bath-establishment, conversation hall, etc. have been erected. The environs abound in beautiful walks (*Münster am Stein, Rheingrafenstein, Ebernburg, Gans, Rothenfels*).

At *Bingerbrück* the line unites with the Rhenish Railway.

Bingen (*Hôtel Victoria; White Horse; Bellevue*), a Hessian town with 6000 inhab., lies opposite Bingerbrück, on the r. bank

of the Nahe, at a considerable distance from the terminus of the Nahe line, and is not entered by passengers proceeding down the Rhine.

Then stat. *Bacharach, Oberwesel, Boppard, St. Goar, Capellen, (Stolzenfels) and Coblenz*, all interesting points (comp. *Baedeker's Rhine and N. Germany*).

52. From Paris to Bâle by Troyes, Belfort, and Mulhouse.

Express in $12\frac{1}{2}$, ordinary trains in 16 hrs.; fares 58 fr. 70 c., 44 fr., 32 fr. 30 c. The station is on the l., adjoining the Station de Strasbourg.

From Paris to *Noisy-le-Sec*, see p. 267. The Strasbourg line here diverges to the l. At *Nogent-sur-Marne* (p. 140) the *Marne* is crossed. On the r. the park of Vincennes is visible. The line now enters the fertile, but monotonous plain of *Brie*. From stat. *Gretz* a branch-line to *Armainvillers*. *Nangis* with 2000 inhab., a busy little town, possesses an ancient castle and an interesting Gothic church (St. Martin).

The line traverses several attractive valleys and a succession of viaducts and tunnels. Stat. *Longueville*.

Branch-line in $\frac{1}{4}$ hr. to *Provins*, an ancient town (7500 inhab.) on the *Vouz*, with remnants of a castle of the former Counts of Champagne. The church of *St. Quiriac*, with its dome, and the *Tour du Roi* (or *de César*), an early mediæval structure, are worthy of notice.

At stat. *Chalmaison* the line quits the plain of *Brie*, and enters the valley of the *Seine*. From stat. *Flamboin* a branch line to *Montereau* (p. 280). At stat. *Nogent-sur-Seine*, the line crosses the *Seine*.

About $4\frac{1}{2}$ M. to the S. of *Nogent* once lay the Abbey of *Paraclet*, where the remains of *Abélard* and *Héloïse* reposed for nearly seven centuries. In 1792 they were conveyed to the church of *St. Laurent* at *Nogent*, whence they were finally removed to the cemetery of *Père Lachaise* at *Paris* (p. 120). A farm now occupies the site of the abbey. The empty vault, however, still exists.

The country continues flat. Near stat. *Pont-sur-Seine* is situated the château *Le Muet*, where *Madame Letitia*, *Napoleon's* mother, once resided, afterwards the property of *Casimir Périer*. The remains of *Voltaire* once reposed in the church of stat. *Rommilly*, to which they were transferred on the suppression of the neighbouring abbey of *Scellières*, the great poet's first resting-place. They were subsequently conveyed to the *Pantheon* at *Paris* (p. 153), whence they were removed in 1814. Several small stations, then

Troyes (*Hôtels de Paris, de France, du Mulet, du Commerce; Restaurants Pillost, Chaulin; *Rail. Restaurant*) on the *Seine*, the ancient capital of Champagne, a busy and well-built town, with 33,000 inhabitants. During the Roman period the town was

named *Augustobona*, then *Tricassis*, and after the 5th cent. *Trecae*. Mention of it is frequently made in the wars of the middle ages.

The cathedral of *St. Pierre*, commenced in 1208, completed in 1640, exhibits a combination of different styles of architecture. The choir has recently been restored in the early Gothic style. The richly decorated Portal dates from 1506. — **St. Urbain* was erected in 1262—67 by Pope Urban IV. (Jacques Pantaléon, son of a shoemaker), a native of this town. — The churches of *St. Jean* of the 13th, *St. Pantaléon* of the 16th, and *Ste. Madeleine* of the 12th century, contain little to detain the traveller. The last named possesses a handsome rood-loft (jubé) with rich sculpture.

The **Hôtel de Ville*, erected 1624—70, contains a handsome hall, adorned with the busts of seven celebrated natives of the town. On the E. side a medallion-figure in marble of Louis XIV., dating from 1680, with a Latin inscription by Racine.

The *Museum*, founded in 1831, contains pictures, sculptures, and objects illustrative of natural history. Above it a **Library* of 100,000 vols. and upwards of 2000 MSS. (open daily, 10—2 o'clock).

Branch-line from Troyes to *Bar-sur-Seine* in 1 hr. 5 min.

Leaving Troyes, the train traverses meadow-land on the bank of the Seine, which it quits at stat. *Rouilly*. Beyond stat. *Vendeuvre* the picturesque and partially wooded valley of the *Aube* is entered. This district between Troyes and Arcis, and as far as Langres, was the scene of the last desperate struggle of Napoleon against the Allies under Schwarzenberg and Blücher, in the winter of 1814. Stat. *Jessains* commands an extensive prospect.

On the *Aube* is situated the village of *La Rothière*, where on Feb. 1st, 1814, Blücher gained the first victory over Napoleon on French soil. Farther to the l., on the height beyond the *Aube*, rises the ancient town of *Brienne* (*Brienne le Château*, afterwards named *Brienne Napoléon*), celebrated for the military school where Napoleon studied in 1779—84. A sanguinary conflict took place here between Blücher and Napoleon, Jan. 29th, 1814, when the town was bombarded and set on fire, and Blücher narrowly escaped capture. Napoleon destined the sum of one million fr. to be employed in rebuilding the town. In 1852 Napoleon III. presented the inhabitants with 400,000 fr., which has been expended in the construction of the new *Mairie*; in front of the latter a bronze *Statue of Napoleon* in his 15th year, by Louis Rochet.

The line now descends the pleasant valley of the *Aube*, crosses the stream near stat. *Arsonval*, and reaches *Bar-sur-Aube*, an ancient town (4500 inhab.), with the churches of *St. Maclou* and *St. Pierre*, dating from the 11th and 12th centuries. Schwarzenberg here gained a victory over Oudinot on Feb. 27th, 1814. Next stat. *Clairvaux*, which lies to the r. in the valley of the *Aube*. The celebrated Cistercian abbey (*Clara Vallis*), founded by *St. Bernard* in 1115, is now a workhouse. No traces of antiquity are now perceptible.

The line now enters the valley of the *Aujon*, and at stat. *Maranville* that of the *Brozé*. Stat. *Bricon* is the junction of the branch-line to *Châtillon-sur-Seine* and *Nuits-sous-Ravières* (p. 289.) Beyond *Villiers-le-Sec* a huge viaduct of 50 arches, 160 ft. in height, crosses the valley of the *Suize* to *Chaumont (en-Bassigny)* (6300 inhab.), on a barren ridge between the *Suize* and the *Marne*. The church of *St. Jean Baptiste* of the 13th, with choir of the 16th cent., deserves notice. *La Tour Hautefeuille*, near the Palais de Justice, is the remains of an ancient castle of the Counts of Champagne.

Branch-line from Chaumont in 2½ hrs. to *Blesme*, a station on the Paris and Strasbourg line, traversing the valley of the *Marne*.

The line descends through deep cuttings into the valley of the *Marne*. The district is picturesque. Stat. *Foulain*, *Rolampont*, then *Langres (Hôtel de l'Europe; Poste)*, the ancient *Andomatunum*, capital of the Lingones, a fortified town and an episcopal residence loftily situated on a spur of the *Plateau de Langres*, with 8300 inhab. The cathedral of **St. Mammès*, with its two vast towers, is a structure of the 11th and 12th centuries, in the transition style from Romanesque to Gothic. *St. Martin*, of the 13th cent., is Gothic; tower of the 18th cent. At the *Porte du Marché* is an admirably preserved **Roman Gateway*. The *Museum* (Place St. Didier) contains altars, inscriptions, and other antiquities. *Diderot* (d. at Paris in 1784) was born at Langres in 1713. — The three sources of the *Marne* are situated in a rocky ravine, to the S., near the farm *La Marnotte*.

From stat. *Chalindrey* a line diverges to *Gray* and *Auxonne* (p. 290). Then a long tunnel. The line then enters the valley of the *Amance*, which it follows down to the *Saône*. Stat. *Hortes*, *Charmoy*, *Laferté-sur-Amance*.

The celebrated baths of *Bourbonne-les-Bains* are situated 12 M. to the N. (diligence in 2 hrs.); sulphureous and saline waters, known to the Romans.

The line soon crosses the *Saône* and ascends on its r. bank. At *Port d'Atelier* the line from *Vesoul* to *Nancy* by *Epinal* diverges, which unites with the Paris and Strasbourg line at stat. *Blainville-la-Grande*.

At stat. *Port-sur-Saône* the valley of the *Saône* is quitted, and the line traverses wooded heights to *Vaivre* and *Vesoul* (6800 inhab.), the busy capital of the Department Haute-Saône, picturesquely situated in the valley of the *Durgeon*. (Branch-line to *Gray*, see above.)

Then three small stations, and several cuttings and tunnels. Towards the l. (N.E.) the *Vosges Mts.* become visible. Stat. *Lure*, in the valley of the *Ognon*, was once a considerable abbey. The *Vosges* continue to rise picturesquely on the l.

Belfort (6000 inhab.), a fortress on the *Savoureuse*, was constructed by Vauban under Louis XIV. In this neighbourhood, near Héricourt on the Lisaine, on Jan. 15th, 16th, and 17th 1871, the engagements between Gen. Werder's army and the French 'Armée de l'Est' under Bourbaki took place, which compelled upwards of 80,000 French to cross the Swiss frontier near Pontarlier (p. 291). The fortress was occupied by the Germans on Feb. 18th.

This is the junction of the line to *Besançon*, which proceeds thence by *Lons le Saulnier* and *Bourg to Lyons*, being the most direct line of communication between Strasbourg and Lyons.

Mühlhausen, Fr. *Mulhouse* (*Ville de Paris; Lion Rouge; Cygne; *Hôtel de France*, at the station), once a free town of the Germanic Empire, belonging to Switzerland from 1515 to 1798, then to France till 1871, and now again to Germany, is an important manufacturing town on the *Rhine-Rhone Canal*, with upwards of 40,000 inhab. Several branches of the Ill traverse the town. The *Société Commerciale* possesses nat. history and industrial collections.

The line to Bâle now traverses the broad plain of the Rhine; to the r. vine-clad hills; to the l. in the distance the mountains of the Black Forest, among which the Blauen is the most conspicuous. *St. Louis* is the last French stat. To the l. on the Rhine is situated the former fortress of *Hünningen*, constructed by Vauban in 1679, dismantled by the Austrians in 1815.

Bâle (**Trois Rois*, on the Rhine. At the central station: **Schweizerhof; *Sauvage; *Cicogne; *Couronne* and *Tête*, on the Rhine; *Poste; Cygne*), see *Baedeker's Switzerland*.

53. From Paris to Neuchâtel by Dijon.

Express to *Dijon* in 6½, ordinary trains in 10 hrs.; fares 35 fr. 30, 26 fr. 45, 19 fr. 40 c. Express from *Dijon* to *Neuchâtel* in 6¾, ordinary trains in 8½ hrs.; fares 15 fr. 20, 11 fr. 95, 8 fr. 75 c. Station in the Boulevard Mazas, comp. p. 28.

As far as *Fontainebleau* see p. 210. Next stat. *Thomery*, celebrated for its luscious grapes (*Chasselas de Fontainebleau*). Stat. *Moret*, a venerable town on the *Loing*, which here falls into the Seine, possesses a Gothic church of the 13th cent. and a ruined château once occupied by Sully. (Railway hence to *Montargis, Nevers, Moulins*, and *Vichy*.)

The line crosses the valley of the *Loing* by a viaduct of 30 arches. Stat. *St. Mammès*; then *Montereau* (*Grand Monarque*), picturesquely situated at the confluence of the Seine and *Yonne*. Here on Feb. 18th, 1814, Napoleon gained his last victory over the Allies and the Prince of Wirtemberg. (Branch-line to *Flamboin*, p. 285, stat. on the Paris and Troyes line.)

The train ascends the broad and well cultivated valley of the *Yonne*. *Sens* (*Hôtel de l'Ecu*), the ancient capital of the Se-

noncs, who under Brennus plundered Rome (B.C. 390), the *Agendicum* of the Romans, is now a quiet and clean town with 12,000 inhab. The early Gothic **Cathedral* (St. Etienne) dates from the 12th cent.; magnificent S. Portal in the Flamboyant style. Ancient stained glass and several monuments in the choir. The episcopal vestments and other relics of Thomas à Becket, who sought an asylum at Sens in 1164, are shown. The cathedral bells are among the finest in France, one of them weighing upwards of 17 tons.

Jeigny (*Duc de Bourgogne*), the *Joviniacum* of the Romans, is a picturesque and ancient town (6000 inhab.) on the Yonne. Next stat. *La Roche*.

From La Roche by a branch-line in 52 min. to **Auxerre** (*Hôtel du Léopard*), capital (13,000 inhab.) of the Department of the Yonne, possessing several good churches, especially the late Gothic cathedral. *Chablis*, well known for its wines, lies between Auxerre and Tonnerre (see below), 13½ M. to the E. of the former.

Near La Roche the line crosses the Yonne, into which the *Armançon* here empties itself, and follows the latter river and the *Canal de Bourgogne*, connecting the Seine and Saône.

About 6 M. from *St. Florentin* is the Cistercian *Abbey of Pontigny*, where Thomas à Becket passed two years of his exile. Langton, archbishop of Canterbury, banished by John, and other English prelates have also sought a retreat within its walls.

Tonnerre (*Lion d'Or*; **Rail. Restaurant*), picturesquely situated on the *Armançon*, a town with 5000 inhab., possesses a monument to the minister Louvois (d. 1691). The church of *St. Pierre*, on an eminence above the town, commands a pleasing prospect.

Stat. *Tanlay* possesses a fine château in the Renaissance style, founded by the brother of Admiral Coligny, the chief victim of St. Bartholomew's Night, who with the Prince de Condé and other Huguenot leaders held meetings in one of the apartments. Then a tunnel, 540 yds. in length; bridge over the *Armançon*; tunnel 1020 yds. long, and the canal and *Armançon* are again crossed. From stat. *Nuits-sous-Ravières* a branch line to *Châtillon-sur-Seine* and *Bricon* (p. 287). *Montbard*, birth-place (1707) of the naturalist Buffon (d. at Paris in 1788), contains his château and a monument to his memory.

Beyond stat. *Blaisy-Bas* the line penetrates the culminating ridge, or watershed (1326 ft.), between the Seine and the Rhone by a long tunnel (2¼ M.). Hence to Dijon a succession of viaducts, cuttings and tunnels. Beyond stat. *Malain*, with its ruined château, the line enters the picturesque valley of the *Ouche*, bounded on the r. by the slopes of the Côte d'Or.

Dijon (*Hôtels de la Cloche, du Parc, du Jura*; *Rail. Restaurant*), the ancient capital of Burgundy, now of the Department of the Côte d'Or (37,000 inhab.), is situated at the confluence of the *Ouche* and the *Souson*. During four centuries, until the death

of Charles the Bold (1476) the dukes of Burgundy resided here. Their handsome and extensive palace, part of which was fitted up in the last century as an **Hôtel de Ville*, is still an object of interest.

The **Museum*, contiguous to the *Hôtel de Ville*, contains mediæval relics, ornaments, carved ivory, paintings, engravings etc. The most interesting objects are the magnificent **monuments* of the dukes Philippe le Hardi (d. 1404) and Jean sans Peur (d. 1419), and of Margareth, wife of the latter, formerly in the Chartreuse, afterwards in the church of St. Benigne. They were seriously injured in 1793, but restored in 1828. — In the vicinity are the *Theatre* and the *Palais de Justice*, the latter with a façade in the Renaissance style.

The cathedral of *St. Benigne* is a Gothic edifice of the 13th and 14th centuries. The church of **Notre Dame* is a fine specimen of pure Gothic of the 14th cent., the E. side especially worthy of attention. *St. Michel*, consecrated in 1529, is in the Renaissance style.

The castle, now half in ruins, was constructed by Louis XI. (1478—1512) after the union of Burgundy with France and was afterwards employed as a state-prison. The former *Carthusian Monastery*, of which a few fragments still remain, is now a lunatic asylum.

The town possesses a number of handsome houses in the Renaissance style, especially interesting to the professional. The former ramparts have been converted into promenades. — Dijon is the nucleus of the wine-traffic of Upper Burgundy; the growths of *Gevroy* (which yields the delicious *Chambertin*), *Vougeot*, *Nuits*, and *Beaune* are the most celebrated (comp. p. 292).

At Dijon the railway to Macon (p. 292) diverges to the r. The line now described follows the l. bank of the Ouche. Near the small fortress of *Auxonne* the line crosses the *Saône*. After stat. *Champvans* a long tunnel (885 yds.)

Dôle (*Ville de Lyon*; *Ville de Genève*), with 11,000 inhab., formerly the capital of Franche Comté, is picturesquely situated on the *Doubs* and the *Rhone-Rhine-Canal*. The splanade of St. Maurice commands a fine view of the Jura Mts. and Mont Blanc in the extreme distance to the r. Branch-line hence to *Besançon*.

The canal and the river are now crossed and the valley of the *Loue* entered, on the side of the wooded hills of *Forêt de Chaux*. Stat. *Arc-Senans*, two villages with a saline spring, is the junction for the Belfort, Besançon and Lyons line (p. 288), which again diverges to the r. at the next stat. *Mouchard*. To the l. a branch line to *Salins*.

The line now penetrates the valleys of the Jura. Numerous viaducts and tunnels. St. *Arbois* (Pomme d'Or), a pleasant town (6000 inhab.) on the *Cuisance* in a wine-growing district,

was the birth-place (1761) of Pichegru. *Mesnay*, a large village on the opposite bank of the Cuisance, possesses an extensive paper-manufactory. Then several small stations.

Pontarlier (*Hôtel National; Croix Blanche*), a small town (5000 inhab.), on the Doubs, is the last French station of importance. Custom-house formalities for those entering France.

The line follows the l. bank of the Doubs and crosses the river near the fortified pass of *La Cluse*. To the r., on a rock 600 ft. in height, is situated the **Fort de Joux**, where Mirabeau, Toussaint Louverture and several other well-known characters were once confined. To the l., on a still loftier rock, rises a new fort. To the l. the church of *St. Pierre de la Cluse*. *Les Verrières de Joux* (3033 ft.) is the last French, and *Les Verrières Suisses* the first Swiss station. In this vicinity Febr. 1st, 1871, the French army (84,000 men, 10,000 horses) crossed the Swiss frontier (comp. p. 288).

Beyond *Les Verrières* the line reaches the culminating point (*Col des Verrières*, 3080 ft.) between the Doubs and the Reuse. Then two tunnels; to the r. far below is *St. Sulpice* where the *Reuse* rises in considerable volume. Two viaducts and another tunnel (560 yds.).

Stat. Boveresse lies high above the village and commands a pleasant view of the animated *Val de Travers*. On the opposite bank of the Reuse lies *Motiers* (Maison Commune), where Rousseau wrote his 'Lettres de la Montagne'. Then to the r. *Fleurier* (Couronne), a small town of some importance, with considerable watch-manufactories.

The line gradually descends to stat. *Couvet* (Ecu), a picturesque town, and stat. *Travers*.

To the r. rises the *Oreux du Vent* (4806 ft.), which may be ascended hence or from *Noiraigne*. On the summit is a crater in the form of a horse-shoe opening towards the N.E., about 500 ft. in depth, and $2\frac{1}{2}$ M. in circumference. When the weather changes this crater becomes filled with white vapour, resembling a vast boiling cauldron.

Stat. Noiraigne. The *Val de Travers* here terminates and the line enters a narrow ravine, traversed by the Reuse. Frequent tunnels and viaducts. At *Troisrods*, where the ravine is quitted, the extensive viaduct of the line to Yverdon is perceived far below to the r. A striking prospect is now obtained to the r. of the Lake of Neuchâtel and the Alps. The line descends gradually to stat. *Auvernier*, the junction for Yverdon; it then crosses the *Ravine of Serrières* (village of *Serrières* to the r. on the lake below) by a lofty viaduct and finally reaches the station, situated high above the town, of

Neuchâtel (**Hôtel Bellevue*, in an open situation on the lake, omnibus $\frac{3}{4}$ fr.; **Hôtel des Alpes*, near the lake; **Faucon*, in the town; *Hôtel du Lac*, on the lake, moderate; *Hôtel du Commerce* near the post-office); see *Baedeker's Switzerland*.

54. From Paris to Geneva by Macon, Ambérieu and Culoz.

Express to *Macon* in $9\frac{1}{2}$, ordinary trains in $12\frac{1}{2}$ hrs.; fares 49 fr. 40, 57 fr. 5, 27 fr. 15 c. From *Macon* to *Geneva* by express in $5\frac{1}{2}$, ordinary trains in 7 hrs.; fares 20 fr. 60, 15 fr. 45, 11 fr. 35 c. Station in the Boulevard Mazas, comp. p. 28.

As far as *Dijon* see p. 289. The line to *Macon* crosses the *Ouche* and the *Canal de Bourgogne* (p. 289) and skirts the base of the sunny vineyards of the *Côte d'Or*, which extend almost the entire distance from *Dijon* to *Châlons* and produce the choicest qualities of the Burgundy wines (*Chambertin*, *Clos de Bèze*, *Clos de Vougeot*, *Romanée*, *Tâche*, *Nuits*, *Beaune* etc.). To the r. of stat. *Corgoloin* is the village of *Aloxe*, another well-known wine producing place (*Corton*, *Charlemagne*, *Clos du Roi*). Stat. *Beaune*, with 11,000 inhab., on the *Bouzoise*, a town with several Gothic edifices and a monument of the mathematician *Monge*, who was born here in 1746 (d. 1818).

From stat. *Chagny* a branch-line diverges to *Creuzot*. The line passes under the *Canal du Centre*, which connects the *Saône* and the *Loire*, by means of a tunnel, intersects the *Col de Chagny* and enters the valley of the *Thalie*.

Châlons-sur-Saône (*Trois Faisans*; *Hôtel du Chevreuil*; *Hôtel de l'Europe*) with 19,000 inhab., the *Cabillonum* of the Romans, is situated at the junction of the *Canal du Centre* with the *Saône*, which is here navigated by steamboats (to *Lyons* in 5—6 hrs.). The town contains little to detain the traveller. The early Gothic *Cathedral*, recently restored, exhibits the transition to that style from the *Romanesque*. (The express trains do not touch *Châlons*, the branch line to which diverges from the junction *St. Cosme*.)

The line follows the r. bank of the *Saône*; to the l. in the distance the *Jura* is visible; to the r. in clear weather the snowy summit of *Mont Blanc*, 150 M. distant. Stat. *Tournus* (5500 inhab.) possesses a fine abbey-church (*St. Philibert*).

Macon (*Hôtels du Sauvage*, *des Champs Elysées*, *de l'Europe*; *Rail. Restaurant*), capital of the Department of the *Saône* and the *Loire*, with 18,000 inhab., is another great focus of the wine-trade. The remains of the early *Romanesque* cathedral *St. Vincent* are interesting to architects.

Macon is the junction for *Lyons*, the line to which diverges to the r. at *St. Clément*. The *Saône* is now crossed and the Department of *l'Ain* entered by the r. bank of the *Veyle*; in front and to the l. the *Jura* Mts. continue to be visible.

Bourg (*Hôtel de l'Europe*, *du Midi*, *du Palais*), with 14,000 inhab., the ancient capital of *Bresse*, is situated on the l. bank of the *Reysousse*, $\frac{3}{4}$ M. from the station. The church of *Notre Dame de Bourg*, erected from the 15th to the 17th cent. in a

variety of styles, contains several pictures, sculpture and fine wood-carving. On the promenade Le Bastion is a **Monument of Bichat* (d. 1802), who once studied at Bourg, by David d'Angers. The house in which *Lalande* (d. at Paris in 1807) was born is indicated by a tablet. — Bourg is the junction for Lyons, Mouchard, Besançon and Mulhouse, the direct line between Lyons and Strasbourg.

The celebrated **Church of Brou*, in the florid Gothic style, erected in 1511—36 by Margaret of Austria, regent of the Netherlands, is situated $\frac{1}{2}$ M. from the town. It contains the sumptuous **Monuments* of the foundress, her husband Philibert, Duke of Savoy, and her mother-in-law Margaret of Bourbon. Her well-known motto: "*Fortune infortune forte une*" may be seen in different parts of the church.

The line intersects the forest of *Seillon*. Near stat. *Pont d'Ain* the *Ain* is crossed.

Ambérieu, a pleasant little town on the *Albarine*, situated at the base of the *Jura Mts.*, is the junction for Lyons.

The valley of the *Albarine* is now ascended. To the l. the ruined châteaux of *Vieux-Mont-Ferrand* and *St. Germain*. The valley which soon becomes wilder and more imposing, is quitted at stat. *Tenay*. Beyond stat. *Rossillon* a tunnel (587 yds.); then to the r. the lakes of *Pugieu*. The line enters the *Valley of the Rhone* at

Stat. *Culoz*, junction for *Chambéry* and *St. Michel* (Susa and Turin), at the S. base of the *Colombier* (5000 ft.), which is occasionally ascended for the sake of the view.

The broad, marshy valley of the *Rhone* is next traversed. Stat. *Seyssel* lies on both banks of the river, which is here crossed by a double suspension-bridge. To the r., on the opposite bank, the loftily situated church of *Bassy*. Near stat. *Pyrimont* are mines of asphalt. Then four tunnels.

Stat. *Bellegarde (Poste)*, at the entrance of the valley of the *Valserine*, is the last French station. Custom-house formalities for travellers entering France.

Above the influx of the *Valserine*, $\frac{3}{4}$ M. from the *Hôtel de la Poste*, is the so-called *Perte du Rhône*. When the river is low, the water is 'lost' in a rocky gulf, which however has been considerably widened by blasting. These rocks are covered when the stream is high.

Immediately beyond *Bellegarde* the train crosses the great *Valserine Viaduct* (to the r. far below is the bridge of the road) and enters the long *Crêdo Tunnel* ($2\frac{1}{3}$ M.). The rocky ravine next traversed is bounded by *Mont Vuache* (3704 ft.) on the r. and the *Jura (Les Grandes Crêtes; Col de Farges etc.)* on the l. The *Fort de l'Ecluse*, high above on the l., completely commands this defile. Several small stations, then

Geneva (Hotels. On the left bank: **Métropole*; **Ecu de Genève*; **Couronne*. — **Hôtel de la Poste* and **Hôtel du Rhône*, moderate. — On the right bank: **Hôtel des Bergues*; **de Russie*; **de la Paix*; d'Angleterre; *Victoria*; *Genève*. — *Cafés du Nord*; *de la Couronne*; *du Théâtre etc.* — *Omnibus* from the stat. to the town 30 c., each article of lugg. 15 c., — *English Church*

in the Rue du Mont Blanc), the capital of the canton of Geneva, and the richest and most populous town in Switzerland (48,000 inhab.). The town is situated at the S. extremity of the Lake of Geneva, French *Lac Léman*, at the point where the Rhone emerges, and when seen from the lake, presents a most imposing appearance, the banks of the Rhone being flanked with broad quais and substantial buildings. The Rhone is traversed by six bridges, the highest of which is the handsome *Pont du Mont Blanc*, leading from the Rue du Mont Blanc to the *Jardin Anglais* on the S. side, and forming with the adjoining *Quai du Mont Blanc* the central point of attraction to visitors in summer. Between the *Pont du Mont Blanc* and *Pont des Bergues*, united to the latter by a suspension bridge, is *Rousseau's Island*, with a bronze statue of Rousseau by Pradier. The *Quai du Mont Blanc* affords a magnificent survey of the Mont Blanc group, which is visible almost in its entire extent, and presents a strikingly beautiful appearance on clear evenings.

For further details with regard to the older part of the town etc. see *Baedeker's Switzerland*.

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 Veale, the 268.
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 Vérouse, the 273.
 Vichy 288.
 Vieille Montagne 261.
 Vieux-Mont-Ferrand 293.
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 Villiers-le-Sec 287.
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 Vionville 282.
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List of Names in the Plan.

The plan is divided into three sections, the upper red, the central white, and the lower blue. Each section contains 14 squares, to which the three columns of numbers refer. Thus, for example, the *Rue de l'Abbaye* is in the 6th square of the white (central) section; the *Rue d'Abbeville* in the 8th square of the red (upper) section, and so on.

The numbers of the houses, in streets parallel to the Seine, range from E. to W.; in the streets at right angles to these, they commence from the river, the even on the right, the uneven on the left. No. 1 of the *Rue de la Monnaie*, as well as No. 1 of the *Rue Dauphine*, are therefore contiguous to the Pont Neuf on their respective sides of the river.

R.W.B.				R.W.B.			
Abbatucci	3			Alma, avenue de l' . . .	3		
Abbaye, place de l', voir				—, passage de l' . . .		3	
des Abbesses	8			—, pont de l'			3
—, de l'		6		Alouettes, des	12		
Abbaye-aux-Bois, é gl. de l'		6		Alsace, d'	10		
Abbé de l'Épée, de l' . . .			8	Amandiers, avenue des . .		11	
Abbé Groult, de l' (anc. R.				Amandiers, imp. des (Belle-			
Groult d'Arcy)			2	ville)			13
Abbeville, d'	8			—, des (Menilmontant) .	13		
Abbesses, place des	8			Amboise, d'		7	
Aboukir, d'	7	7		Ambroise, église St- . . .			11
Acacias, pass. des (Vaugi-				—, impasse St-			11
rard)			3	—, St-			11
—, des (Montmartre) . . .	8			Ambroise-Paré	10		
—, des (les Ternes) . . .	2			Amélie			3
Affaires Etrangères, mini-				Amelot			9
stère des		3		Ampère		4	
Affre	10			Amsterdam, d'		6	
Agricole, école		5		Amyot			8
Agriculture, ministère de l'		5		Anastase, Ste-			9
Aguesseau, d'	5			Anatomie, Amphithéâtre d'			10
Alain-Chartier			2	Ancienne-Comédie, de l' .			8
Albe, d'	3			André, chapelle St- . . .		5	
Albouy	9			—, Saint-(Charonne) . . .			13
Alembert, d'		3		—, Saint-(Montmartre) .		8	
Alésia, d'		5		— -des Arts, place St- . .			8
Alexandre, passage			4	— -des-Arts, St-			8
Alger, d'		5		Andrieux		6	
Alibert	9			Anglais, des			7
Alice, villa Sainte-		5		Angoulême-du-Temple, d'	11		
Aliénas, asile d'		7		Anjou, quai d'			10
Aligre, d'	12			Anjou-Saint-Honoré, d' . .		5	
—, place d'		12		Anjou-Marais, d'			9
Allemagne, d'	12			Anne, Sainte- (Bercy) . . .			11
Alleray, d'		3		— -Popincourt, pass. Ste-	11		

R.W.E.		R.W.B.	
Anne, Ste-	7	Bagneux, de	6
Annelets, des	14	Baillet	7
Antin, avenue d'	3	Bailleul	7
—, cité d'	5	Ballettes, des	14
—, impasse d'	3	Balzac	3
—, d'	5	Banque de France	7
Antoine, St-	10	—, de la	7
—, du Faubourg-St-	12	Banquier, du	9
—, hôpital Saint-	12	Barbe, église Sainte-	8
Apolline, Ste-	9	—, Sainte-	7
Aqueduc, de l'	10	Barbet-de-Jouy	4
Arago, boulevard	7	Barbette	9
Arbalète, de l'	8	Bargue	4
Arbre-Sec, de l'	7	Barouillère, de la	6
Arc de Triomphe du Car- rousel	5	Barres, des	10
— — de l'Etoile	1	Barrière-des-Gobelins, de la	9
Arcade, de l'	5	Barthélemi, cité	13
Archevêché, palais de l'	3	Barthélemi	4
—, pont de l'	8	Bassano, de	1
—, quai de l'	8	Bassfroi	12
Archives Nationales	9	Basse (Passy)	1
Arcole, pont d'	8	— -Vignolles, des	14
Arcole, d'	8	Bassins, des	1
Argenson d'	5	Bastille, place de la	10
Argenteuil, d'	5	Batignollaises, des	6
Argout, d' (anc. R. des Vieux Augustins)	7	Batignolles, boulevard des	6
Armorique, de l'	4	Batignolles, des (anc. R. de l'Hôtel de Ville Batignolles)	6 9
Arnaud, de St-	5	Battoir, du	10
Arras, d'	8	Baume, de la	3
Arrivée, de l'	6	Bausset	2
Arsenal	10	Bayard	3
Arsenal, de l'	10	Bayen	2
Arsenal, gare de l'	10	Béarn, de (anc. Chaussée des Minimes)	9
Arsenal, place de l'	10	Beaubourg	9
Artillerie, Dépôt d'	6	Beauce, de	9
Arts, pont des	7	Beaucour, impasse	4
— et-Métiers, square des	9	Beau-Grenelle, place	2
Asile, de l'	11	Beauharnais, cité	14
Assas	6	Beaujolais-St-Honoré, de	7
Assises publiques	7	Beaujon, cité	1
Assomption, église de l'	5	—, hôpital	4
Astorg, d'	5	Beaujon	1
Auber	5	Beaune, de	9
Aubert, passage	7	Beaumarchais, boulevard	5
Aubigné, d'	10	—, de (Bercy)	12
Aubriot	9	Beauregard-Bonne-Nouvelle	7
Aubry-le-Boucher	7	Beaurepaire (voir Grénétat)	7
Auger	14	Beautreillis	10
Augustin, église Saint-	6	Beauveau, place	3
Augustins, quai des Grands-	8	Beaux-Arts, école des	5
—, des Grands-	8	Beaux-Arts, des	8
Aumale, d'	8	Beccaria, de	12
Austerlitz, pont d'	10	Beethoven	1
—, quai d'	11	Bel-Air, avenue du	14
Avé Maria, de l'	10	Bélicor (anc. R. des Mon- tagnes Ternes)	11
Babylone, de	6	Belle-Chasse, de	5
Bac, du	5	Bellay, de	10
— d'Asnières, du	4	Bellefond	8
Baduel, cour	12		

R.W.B.

R.W.B.

Belleville	12		Bois, du (Charonne)	14	
—, boulevard de	11		Boissière	1	
Bellevue, de (Belleville)	14		Boissy-d'Anglas	5	
Bellevue		11	Bon, Saint-		7
Bel-Respiro, du	1		Bonaparte, lycée	5	
Belzunce	8		Bonaparte		6
Bénard (Batignolles)	6		Bondy, de	9	
— (Montrouge)		5	Bonne-Graine, passage de la	12	
Benoît, St-	9		Bonne-Nouvelle, boulevard	7	
Béranger	6		Bons-Enfants, des		7
Bercy, boulevard de		12	Bordeaux, de		12
—, pont de		12	Borrégo, du	13	
—, porte de		13	Bosquet, avenue		4
—, quai de		11	Bossuet, de	10	
Bercy, de		12	Bouchardon	9	
Berger	7		Boucher		7
Bergère, cité	7		Boucherie-des-Inval., de la		3
Bergère	7		Bouchet, impasse	12	
Bérîte, de	6		Boudreau	5	
Berlin, de	6		Bouffes Parisiens	7	
Bernard, impasse St-	12		Boufflers, cité		9
—, passage St-	12		Boulangers, des		10
—, quai St-		10	Boulard		5
—, St-		12	Boule	11	
Bernardins, des		8	Boulets, des		14
Bernouilly	6		Boulevard, du	6	
Berry, de	3		Boulogne, de	6	
Berryer, cité	5		Bouloi, du		7
Berthaud, impasse	9		Bouquet-de-Longchamp, du		1
Berthe	8		Bourbon, quai	10	
Berthollet		8	Bourbon, passage		1
Berlin-Poirée	7		Bourdon, boulevard	10	
Bertrand, cité	11		Bourdonnais, des		7
Beslay, impasse	11		Bouret	12	
Béthune, quai de	10		Bourgogne, de		5
Beudant	4		Bourgogne, de (Bercy)		12
Beuret		4	Boursault	6	
Bibliothèque Nationale	7		Boursault (Batignolles)	6	
— Sainte-Geneviève		8	Bourse, palais de la	7	
Bichat	9		Bourse, place de la	7	
Bienfaisance, de la	6		Bourse, de la	7	
Bièvre, de		8	Bourtibourg		9
Billault	3		Bouvines, avenue de	14	
Billettes, des	9		Brady, passage	9	
Billy, quai de	1		Brancion		3
Biot	6		Brantôme	9	
Birague, de	10		Braque, de	9	
Biscornet	12		Bras-d'Or, cour du	12	
Bisson (anc. R. des Montag- nes Belleville)	2		Bréa, de		6
Bizet		1	Brèche-aux-Loups, ruelle de la		14
Blanche	6		Bréda	8	
—, place	6		Bréguet (anc. ruelle St.- Sabin)	11	
Blancs-Manteaux, des		9	Brémontier	4	
Bleue	7		Bretagne, de	9	
Blomet		4	Breteuil, avenue de		4
Blondel	9		Breteuil, place de		4
Blottière		3	Bretonvilliers	10	
Bochard-de-Saron	8		Brey	2	
Boieldieu, place	7		Brézin		F
Bois, des (Belleville)	14				

R.W.E.		R.W.E.	
Briare, passage	8	Cassini	7
Briquet	8	Castellane, de	5
Brissac, de	10	Castex	10
Broussais		Castiglione, de	5
Bruant	9	Catherine, Ste-	8
Brunel (anc. R. Ste. Marie Ternes)	2	Caumartin	5
Bruxelles, de	6	Cécile, Ste-	7
Bucherie, de la	8	Célestins, caserne des	10
Buci, de	8	Célestins, quai des	10
Budé (anc. R. Guillaume)	10	Cela	13
Buffault	8	Cendriers, des	10
Buffon, de	10	Censier	3
Bugeaud, avenue	1	Centre, du	14
Buisson-Saint-Louis, du	11	Centre, du (Charonne)	10
Bullier, jardin	8	Cerisaie, de la	7
Butte-Chaumont, de la	10	Chabanais	10
Buttes, des	14	Chabrol	1
Buttes-Chaumont, Parc des	12	Chaillot, de	6
Buzelin	12	Chaise, de la	1
Cabanis	7	Chalgrin	12
Cadet	7	Chaligny	12
Cail	10	Châlons, de	12
Caire, passage du	7	Champ-de-l'Alouette, du (voir Corvisart)	7
—, place du	7	Champ-d'Asile, du	5
—, du	7	Champollion (anc. R. des Maçons)	8
Caisse d'Epargne, adminis- tration de la	7	Champs-de-Mars, le	2
Calais, de (Clichy)	13	—, gare du	2
—, de (Belleville)	13	—, du	4
—, de	6	Champagne, de (Halle aux Vins)	10
Cambacérés	3	Champ, des	13
Cambronne, place	4	Champs-Elysées, aven. des —, Rond-Point des	3
Cambronne	4	Chanaleilles	6
Camou	1	Change, pont au	8
Campagne-Première	6	Chanoinesse	8
Campo-Formio, de	9	Chantier, passage du	12
Canal-Saint-Martin, du	10	Chapelle expiatoire	5
Cannettes, des	6	Chapelle, boulevard de la	10
Capucines, boulevard des	5	Chapelle, cité de la	5
Cardinal Fesch (voir de Chateaudun)	7	Chapelle, place de la	10
Cardinal-Lemoine, du	10	Chapon	9
Cardinet	4	Chaptal	6
Carlier, impasse	3	Chaptal, collège	6
Carmélites, chapelle des	4	Charbonnière, de la	10
Carmes, couvent des	6	Charbonniers - St - Antoine, des	12
Carmes, des	8	Charenton, porte de	13
Carnot	6	Charenton, de	12
Caroline, passage	6	Charité, hôpital de la	6
Caroline (Batignolles)	6	Charlemagne, lycée	10
Carpentier	6	Charlemagne	10
Carrière, de la	8	Charles, St-	2
Carrières, chemin des	12	Charles, passage St-	4
Carrières, des	13	Charles V	10
Carrousel, place du	5	Charlot	9
Carrousel, pont du	5	Charolais, du	12
Cascades, des	13	Charonne, boulevard de	14
Casimir-Delavigne	8	Charonne, de	12
Casimir-Périer	5		
Casselte	6		

R.W.B.		R.W.B.	
Charonne, de (Belleville)	13	Clichy, place de	6
(voir Pelleport)	8	—, anc. prison pour dettes	6
Chartière	10	Clignancourt, de	8
Chartres, de (La Chapelle)	3	Clinique de la Faculté de	
Chateaubriand, de	9	Médecine	8
Château-d'Eau, le	9	Clisson	9
Château-d'Eau, du	9	Cloître-Notre-Dame, du	8
Châteaudun, de (anc. Rue	7	Cloître	8
Cardinal Fesch)	10	Cloître	8
Château-Landon, de	5	—, église Sainte-	5
Château du Maine	7	Clovis, de	8
Châtelet, place du	10	—, impasse	12
Chaudron	12	Cluny, hôtel de	8
Chaufourniers, des	9	Cochin, hospice	7
Chaume, du	5	Cœur-de-Vey, impasse	5
Chaussée-d'Antin, de la	6	Colbert	7
Chaussée-du-Maine, de la	9	Coligny	10
Chausson, passage	5	Colisée, du	3
Chauveau-Lagarde	4	Collège de France	8
Chauvelot	4	Colombe, de la	8
Chazelle	4	Colonne de Juillet	8
Chemin-de-Fer, du	11	— Vendôme	5
Chemin-Vert, du	12	Combes	3
Chêne-Vert, cour du	6	Comète, de la	3
Cherche-Midi, du	6	Commandeur, avenue du	5
Cherroy	12	Commerce, cour du	12
Cheval-Blanc, passage du	13	—, cour du	8
Chevaliers, impasse des	4	—, place du (anc. place	
Chevert	6	de la Mairie)	2
Chevreuse	13	—, du (Bercy), voir de la	
Chine, de la	7	Nativité	14
Choiseul, passage	7	—, du (Grenelle)	2
Choiseul, de	9	—, Tribunal de	8
Choisy, avenue de	11	Communes	9
Chopinette, de la	12	Compans	14
Chrétien, impasse	8	Compiègne, de	10
Christiani	1	Comptes, cour des	5
Christine (Passy), voir Léo-	8	Concorde, place de la	5
nard de Vinci	1	—, pont de la	5
Christine	8	Condé	8
Christophe Colomb	1	Condorcet	8
Cimarosa	1	Conférence, quai de la	3
Cimetière-St-Benoît, du	8	Conseil d'Etat	5
Cirque d'Été	3	Conservatoire des Arts et	
— d'Hiver	9	Métiers	9
Cirque, du	3	Conservatoire de Musique	7
Cité, de la	8	Conservatoire, du	7
—, île de la	8	Constantine, pont de	10
Citeaux	12	—, de	8
Clapeyron	6	—, de (Belleville)	12
Clary	5	—, de (Plaisance)	3
Claude-Marais, St-	9	Constantinople, de	6
— Vellefaux	11	Conti, quai de	8
Claudel	8	Contrescarpe, boulevard	10
Clavel	11	Copenhague, de	6
Clef, de la	10	Copernic	1
Clément	8	Copreau	4
Cler	3	Coq-Héron	7
Cléry, de	7	Coquillière	7
Clichy, boulevard de	6	Corbeau	11
—, de	6	Corbinea	12

R. W. B.		R. W. B.	
Cordelières, des	7	Debelleye	9
Cordiers, des	8	Déchargeurs, des	7
Corneille, lycée (anc. Lycée Napoléon)	8	Decrès	3
Cornes, des	9	Delaborde, place	5
Corps législatif, palais du	5	Delaître	13
Corvisart (anc. R. du Champ de l'Alouette)	7	Delambre	6
Cossonnerie, de la	7	Delamichodière	5
Cotentin	4	Delessert, avenue	1
Cotte, de	12	Delorme, passage	5
Couesnon	5	Delta, du	8
Courcelles, boulevard de	4	Demours	2
—, de (les Ternes)	2	Denain, boulevard	10
Couronnes, des (Belleville)	11	Denis, boulevard Saint-	9
Cours la Reine	3	—, porte Saint-	9
Courty, de	5	—, St-	7
Coutellerie, de la	7	Denis-St-Antoine, St-	14
Coutures-Saint-Gervais	9	Denis-du-St-Sacrement, église Saint-	9
Coypel	9	Denis, du Faubourg-St-	9
Cretet	8	Départ, du	6
Crillon, de	10	Département, du	10
Crimée, de	14	Deprez	3
Croissant, du	7	Desaix, quai	8
Croix, de la (Bercy), voir Fécamp	13	Desaix	2
Croix-Boissière, de la	1	Descartes	8
Croix-de-la-Bretonnery, Ste	9	Descartes, lycée (anc. Lycée Louis-le-Grand)	8
Croix-Nivert	2	Descombes	2
Croix-Rouge, carrefour de la	6	De Sèze	5
Croix-du-Roule, de la (voir Daru)	4	Desgenettes	1
Croulebarbe, de	7	Désir, passage du	9
Crozatier	12	Désirée	13
Crussol, de	9	Desnouettes	1
Cujas	8	Desrenaudes	2
Culture-Ste-Catherine (voir Sévigné)	9	Deux-Ecus, des	7
Cure, de la	8	— -Moulins, des (voir Jenner)	9
Cuvier	10	— -Ponts, des	10
Cygne, du	7	— -Portes-St-Sauveur, d.	7
Cygnés, allée des	2	— -Portes-St-Jean, des	9
Daguerre	5	— -Sœurs, pass. des	7
Dames, des (Batignolles)	6	Devillas, hospice	6
Dames, des (Ternes), voir Poncelet	2	Dhuis, de la	13
Dames-St-Michel, couvent des	8	Didier, Saint-	1
Dames-St-Thomas, couvent des	6	Docks-Napoléon	9
Dancourt (anc. R. du Théâtre Montmartre)	8	Domat	8
Dany, impasse	6	Dombasle	1
Dareau	7	Dôme, du	1
Daru (anc. R. Croix du Roule)	4	Dominique, pass. St-	3
Daubenton	10	—, St-	3
Daumesnil, avenue	12	Domremy	11
Dauphin, du	5	Doré, cité	9
Dauphine, place	8	Douai, de	6
Dauphine	8	Douane, de la	9
Daval	12	—, hôtel de la	9
		Doubles, Pont-aux	8
		Dragon, du	6
		Droit, école de	8
		Drouot	7
		Dubail, passage	9
		Dubois, impasse	11

R.W.B.			R.W.B.		
Dubois, passage	7	5	Embarcadère de l'Ouest, rive		6
Ducouédic	14	6	gauche	10	12
Dugommier	2	4	— de Strasbourg		2
Duguay-Trouin	4	6	— de Vincennes		1
Duguesclin	1	6	Emeriau		4
Dulac, passage	10	9	Empereur, avenue de l'		6
Dulong	8	9	Enfant-Jésus, imp. de l'		6
Duméril	9	5	Enfants-Malades, hôp. des		6
Dumont-d'Urville	5	7	— Trouvés, hospice des		6
Dunkerque, de	6	7	Enfer, boulevard d'		5
Dunois	11	9	—, place d'		5
Duperré	11	9	—, d'		14
Dupetit-Thouars	6	2	Enghien, d'		2
Duphot	2	2	—, hospice		9
Dupin	2	2	Entrepôt, de l'		13
Dupleix, place	11	9	Entrepreneurs, des		8
Dupleix	9	8	Envierges, passage des		8
Dupleix, ruelle	8	4	Epée-de-Bois, de l'		12
Dupont	13	4	Eperon, de l'		13
Dupuis	4	11	Erard		9
Dupuytren	3	1	Ermitage, de l'		8
Duquesne, avenue	13	4	Esprit, séminaire Saint-		9
Duranti	4	8	Esquirol		2
Duras, de	11	9	Essling, avenue d'		4
Duret	11	9	Estrapade, place de l'		5
Duris	4	8	Estrées, d'		3
Duroc	8	4	Etat-Major de la Place		8
Du Sommerard (anc. R. des	4	8	Etat-Major, école d'		7
Mathurins St. Jacques)	3	1	Etienne, église Saint-		2
Dutot	10	4	— Bonne-Nouvelle, St-		1
Duvivier	8	5	Etoile, place de l'		12
Eaux, passage des	7	5	—, impasse de l'		12
Eaux-de-vie, entrepôt des	10	4	—, place de l'		7
Eblé	8	5	— d'Or, impasse de l'		1
Echaudé-St-Germain, de l'	10	8	Eugène, église Saint-		5
Echelle, de l'	8	4	Eugénie, avenue Ste-		12
Echiquier, de l'	8	4	—, hôpital Ste-		1
Ecluses-Saint-Martin, des	10	8	—, impasse Ste-		13
Ecole, impasse de l'	8	4	Euler		6
Ecole-de-Médecine, de l'	8	4	Eupatoria, d'		7
Ecole Militaire	8	4	Europe, place de l'		7
— Polytechnique, de l'	10	4	Eustache, église Saint-		5
Ecoles, des	1	3	—, place St-		1
Ecouffes, des	3	2	Evêque, de l'		1
Ecuries nationales	13	6	Eylau, avenue d'		1
Ecuries d'Artois, des	9	14	—, place d'		3
Eglise, de l' (Grenelle)	13	6	Fabert		9
Eglise, place de l'	9	14	Fagon		13
Egout, passage de l'	3	2	Fargeau, St-		10
Elisabeth, église Sainte-	8	4	Fauconnier		7
Eloi, église Saint-	3	2	Favart		4
Elysée, de l'	3	2	Favorites, passage des		13
—, palais de l'	8	4	Fécamp (anc. R. de la Croix		4
Elysée-des-Beaux-Arts,	9	12	Bercy)		6
passage de l'	12	10	Félicité, de la		2
Elzévier (anc. R. des Trois	6	10	Femmes-Incurables, hôpital		10
Pavillons)	6	10	des		8
Embarcadère de Lyon	6	10	Fénelon		2
— du Nord	6	10	Fénoux		2
— d'Orléans	6	10	Fer-à-Moulin		2
— de l'Ouest, rive droite	6	10	Ferdinand, place St-		2

	R.W.B.				R.W.B.		
Ferdinandville, cité (voir				Franklin, ...		1	
Place St. Ferdinand) . .	2			Frémicourt		2	
Fermat	2	5		Fréquel, passage		13	
Ferme-de-Grenelle, de la .		2		Freycinet		1	
Ferme-des-Manthurins, de la	5			Friedland, avenue		3	
Féron		6		Frochot		8	
Ferronnerie, de la		7		Froissart		9	
Fessart	12			Fulton		12	
—, impasse	12			Gabriel, avenue		3	
Fêtes, place des	14			Gaillard, cité		6	
Feuillantines, des		8		Gaillard, passage		3	
Feuillet, passage	10			Gaillon		5	
Feydeau	7			Gaîté, de la			4
Fiacre, passage St-		4		Galande		8	
—, St-	7			Galilée		1	
Fidélité, de la	9			Gallois, de			11
Figuier, du	10			Galvani		2	
Filles-du-Calvaire, boulev.				Gambey		11	
des		9		Garancière		8	
Filles-du-Calvaire, des . .	9			Gare, boulevard de la . . .			9
Filles-Dieu, des	7			—, de la			11
Filles-Saint-Thomas, des .	7			—, quai de la			11
Finances, ministère des .		5		Gaudelet, impasse		11	
Flandre, de	12			Gay-Lussac			8
Fleurus, de		6		Gaz, du			9
Florence de (Buttes-Chau-				Geoffroy-Didelot, passage .		4	
mont)	11			Geneviève, collège Sainte-			8
—, de (Elysée)	6			Génie, du		14	
Florentin, St-	5			Genty			12
Foin-au-Marais, du		9		Geoffroy-Saint-Hilaire . . .			10
Folie-Méricourt	11			Geoffroy-Langevin		9	
Folie-Regnault		13		Geoffroy-Lanier		10	
Fondary (Vaugirard) . . .		1		Geoffroy-Marie		7	
Fontaine du But, de la . .	13			Géorama, du			5
Fontaine-St-Georges	6			Georges, place St-		8	
Fontaine-au-Roi	11			Georges, St-		8	
Fontaines, des		9		Gérard			7
Fontarabie, de	13			Gerbert			2
Fontenoy, place		4		Gerbier		11	
Forge-Royale, pas. de la .	12			Gerbillion		6	
Fortifications, dépôt des .		5		Germain, boulevard St- . .		8	
Fortin	3			—, marché Saint-			8
Fossés-St-Bernard, des . .	10			— -l'Auxerrois, église . .			7
— -St-Jacques, des		8		Saint-			7
— -St-Marcel, des		9		— -l'Auxerrois, St-			6
— -St-Martin, des	10			— -des-Prés, église Saint-			8
— -du-Temple, des		9		Gerson			8
— -St-Victor, des		8		Gervais, église Saint- . . .		10	
Fouarre, du	8			—, St-			9
Four-St-Germain, du	6			—, le Pré Saint-		14	
Fourcy-St-Antoine, de . .	10			Gèvres, quai de			7
Fourneaux, des		4		Gilles, St-			9
Fourneaux, passage des . .		3		Ginoux			2
Fournial	4			Gît-le-Cœur			8
France, collège de	8			Glacière, de la			7
François 1 ^{er}	3			—, de la (Gentilly)			7
—, maison de	3			Gobelins, avenue des			9
—, place	3			Gobelins, manufacture des .			7
François-Miron	10			Gobelins, des			7
François-Xavier, égl. Saint-	4			Godefroy			9
Franco-Bourgeois, des . .	9			Godot-de-Mauroy		5	

R. W. B.			R. W. B.		
Gomboust	5		Harpe, de la	8	
Goutte-d'Or, passage de la	8		Harvey		9
Gouvion St-Cyr, boulevard	2		Hassard, du	7	
Gozlin	6		Hassard	12	
Gracieuse, passage			Hausmann, boulevard (voir		
Grammont, de	7	6	Victor Hugo)	3	
Grand Chantier, du	9		Hautefeuille	8	
Grand-Hôtel	5	8	Hauteville	7	
Grand-Saint-Michel, du (voir			Hautpoul, d'	14	
du Terrage)	10		Hautes-Gatines, des	13	
Grand-Prieuré, du	9		— Vignolles, des	14	
Grande-Armée, aven. de la	1		Havre, galerie du	5	
Grande-Chaumiére, de la	6		—, du (Batignolles), voir		
Grande-Truanderie, de la	7		Pouillet	4	
Grands-Augustins, quai des	8		—, du	5	
Grands-Augustins, des	8		Haxo	14	
Grange-Batelière, de la	7		Hébrards, ruelle des		12
Grange-aux-Belles, de la	9		Helder, du	7	
Gravilliers, des	9		Hélène		7
Grégoire-de-Tours	8		Henri-Chevreau	13	
Grenelle, boulevard de	2	4	Henri IV., quai	10	
—, gare de	2		Héricart	2	
— Gros-Caillou, pass. de	3		Herr		2
— Saint-Germain, de	6		Hilaire, St	8	
— Saint-Honoré, de	7		Hippodrome	1	
Grenelle, quai de	2		Hippolyte, St		7
Grénétat (anc. R. Beaure-			Homme-Armé, de l'	9	
paire)	7		Honoré, marché Saint-	5	
Grenier-Saint-Lazare	9		—, Saint	5	5
Grétry	7		—, du Faubourg-St-	3	
Greuze	1		Honoré-Chevalier	6	
Grève, quai de la (voir Quai			Hôpital, boulevard de l'	10	
de l'Hôtel de Ville)	10		Hôpital militaire	3	
Griset, cité	11		Hôpital-St-Louis, de l'	9	
Groult-d'Arcy (voir Abbé			Horloge, quai de l'	8	
Groult)	2		Hôtel-Colbert, de l'	8	
Guéméné, impasse	10		Hôtel-Dieu	8	
Guénégaud	8		Hôtel du Louvre	7	
Guerre, dépôt de	5		Hôtel-de-Ville	10	
—, ministère de la	5		— de-Ville, place de l'	7	
Guillaume (voir Budé)	10		— de Ville, quai de l'		
—, cour St-	7		(anc. quai de la Grève)	10	
—, St-	6		— de-Ville, de l'	10	
Guilleminot	5		— de-Ville-Batignolles (v.		
Guisarde	6		Rue des Batignolles)	6	
Guy-Patin	10		Houdard	13	
Guy-de-la-Brosse	10		Houdon	8	
Guyot	4		Huchette, de la	8	
Haies, des	14		Humboldt		7
Halévy	5		Hyacinthe-St-Honoré, St-	5	
Hallé	5		Iéna, avenue d'	1	1
Halle au blé	7		—, pont d'	1	
Halle aux vins	10	10	—, d'	3	
Halle-aux-Veaux, place	10		Immaculée Conception, Col-		
Halles centrales	7		lège de l'		1
Hambourg, de	6		Impératrice, avenue de l'		
Hameau, du	1		(voir Av. Urich)	1	
Hamelin	1		Impératrice, de l' (v. Rue		
Hanovre, de	5		de la République)	5	5
Harlay-du-Palais, de	8		Impératrice, cirque de l'		
— au-Maraîs, de	9		voir Cirque d'Été	3	

	E. W. B.		R. W. B.
Imprimerie nationale . . .	9	Joquelet . . .	7
Incurables Femmes, hosp. des . . .	6	Joseph, chapelle Saint- . . .	11
— Hommes, hospice des . . .	11	— St- . . .	7
Industrie, pass. de l' . . .	9	Joséphine, avenue . . .	1
—, passage de l' (Grenelle) . . .	2	Joubert . . .	5
—, place de l' . . .	8	Jouffroy . . .	4
Institut, palais et place de l' . . .	7	—, passage . . .	7
Instruction publique, ministère de l' . . .	5	Jour, du . . .	7
Intendance militaire . . .	5	Jouy, de . . .	10
Intérieur, ministère de l' . . .	3	Juge . . .	2
Invalides, boulevard des . . .	4	Juifs, des . . .	10
—, dôme des . . .	4	Juigné . . .	1
—, esplanade des . . .	3	Juillet . . .	13
—, hôtel des . . .	3	Jules-César . . .	12
—, pont des . . .	3	Julien-Lacroix . . .	12
Irénée, St- . . .	11	Julienne . . .	7
Irlandais, des . . .	8	Jussienne, de la . . .	7
Isly, passage d' (Popincourt) . . .	13	Jussieu, place . . .	10
—, d' . . .	5	Jussieu, de . . .	10
Issy, porte d' . . .	1	Justice, ministère de la . . .	5
Italie, boulevard d' . . .	7	—, palais de . . .	8
—, place d' (voir Pinel) . . .	9	Kabylië, de . . .	10
—, avenue d' . . .	9	Keller . . .	12
Italiens, boulevard des . . .	7	Keppler . . .	1
Jacob . . .	6	Kléber . . .	2
Jacques, boulevard St- . . .	7	Kussner, passage . . .	11
—, place St- . . .	7	Labie . . .	2
—, St- . . .	8	Laborde, marché . . .	4
—, du Faubourg St- . . .	7	Labourdonnaie, avenue . . .	4
Jacques - de - la - Boucherie, Tour Saint- . . .	7	Labruyère, de . . .	8
Jacques-Coeur . . .	10	Lacépède, de . . .	10
Jardin-des-Plantes . . .	10	Lacué, avenue . . .	12
Jardinet, du . . .	3	Lafayette, place de . . .	8
Jardiniers, des . . .	13	—, de . . .	7
—, ruelle des . . .	11	Laferrière, passage . . .	8
Jardins, des . . .	10	Laffitte . . .	7
Jarente, de . . .	2	Lagny, de . . .	14
Javel, de . . .	2	Lahire . . .	9
Jean-Baptiste, église St- . . .	2	Lalande . . .	5
Jean-Bart . . .	6	Lallier . . .	8
Jean-Beausire . . .	10	Lamare . . .	2
Jean-de-Beauvais . . .	8	Lamartine . . .	8
Jean-Goujon . . .	3	Lambert, église St- . . .	2
Jean-Jacques-Rousseau . . .	7	—, St- . . .	1
Jean-Lantier . . .	7	Lamothe-Piquet, avenue de . . .	4
Jeanne . . .	3	Lancette, de la . . .	14
Jeanne-d'Arc . . .	9	Lancry, de . . .	9
Jeanne-d'Arc, place . . .	9	Languedoc, du . . .	10
Jemmappes, quai . . .	9	Lapérouse . . .	1
Jenner (anc. R. des Deux-Moulins) . . .	9	Laplace . . .	8
Jessaint . . .	10	Lappe (anc. R. Louis Philippe) . . .	10
Jeunes-Aveugles, hôpital des . . .	4	La Quintinie . . .	4
Jeunes-Détenus, prison des . . .	11	Lariboisière, hôpital . . .	10
Jeûneurs, des . . .	7	Laroche . . .	11
Joinville, passage . . .	12	La Rochefoucauld, hospice . . .	5
Jolivet . . .	6	—, de (Montrouge) voir de Liancourt . . .	5
		—, de . . .	6
		Larrey . . .	8
		Las Cases . . .	5

R.W.B.			R.W.B.		
Lathuile, passage	6		Linné		
Latour d'Auvergne, de	8		Linois		2
Latour - Maubourg, boulev.	3		Lions-Saint-Paul, des		10
Laugier	2		Lisbonne, de		4
Laumière, avenue	12		Lobau, place		10
Laurent, St-	9		Lobineau		8
Lauriston	1		Loire, quai de la	12	
Lauzin, de	11		Lombards, des		7
Laval	8		Londres, cité de	6	
Lavandières, des	7		—, de	6	
Lavieuville (anc. R. de la Mairie)	8		Longchamp, de		1
Lavoisier	5		Lord-Byron	1	
La Vrillière, de	7		Louis, église St-	5	4
Lazare, prison St-	9		—, hôpital Saint-	9	
Lazare, St-	5		—, île Saint-	10	
Lazaristes, couvent des	6		Louis, lycée St-		8
Lebon	2		Louis, pass. St-	13	
Lebouis	5		Louis, pont St-	10	
Lebouteux	4		Louis, St- (Bercy)		11
Lebrun	9		Louis, St- (Grenelle), v.		
Leclerc	7		St. Charles	2	
Lécluse	6		Louis, St- (Plaisance), v. des		
Lecourbe	2		Croisades		3
Lefebvre, boulevard	1		Louis-en-l'île, St-	10	
Legendre	4		Louis-le-Grand, lycée, v.		
Legraverend	12		Descartes	8	
Lemaire, passage	2		Louis-le-Grand		
Lemoine, passage	3		Louis-Philippe, pont	5	10
Léonard de Vinci (anc. R. Christine Passy).	1		Louis-Philippe (voir Lappe)	10	
Léonidas, passage	6		Lourcine, hôpital de		7
Léonie	6		—, de		8
— (Montmartre), voir des			Lourmel	2	
Trois Frères	8		Louvain, de (Belleville)	13	
—, villa Ste-	5		—, de (les Ternes)	2	
Léopold	11		Louvois, place	7	
Lepage, passage	12		Louvois, de	7	
Le Peletier	7		Louvre, palais du	7	7
—, quai (voir Quai de Gèvres).	8		—, place du		7
Lepau	12		—, quai du		7
Lepic	6		—, du		7
Leprince, hospice	3		Lowendal, avenue de	4	
Le Regrattier	10		Lubeck, de		1
Leroux	1		Lucie, Ste-		2
Lesage	11		Lune, de la		
Lesdiguières	10		Luxembourg, avenue du	7	8
Lesueur	1		—, jardin du		8
Letellier	2		—, palais du		8
Leu, église St-	7		—, de		
Levert, passage	12		—, Petit	5	8
Lévis, de	4		Lyon, de		12
Lévisse	8		Lyonnais, des		8
Lhomond	8		Mabille, jardin		
Liancourt, de (anc. R. La Rochefoucauld Montrouge)	5		Mabillon	3	8
Libert	11		Mâcon, de		11
Lilas, des	14		Maçons, des (voir Cham- pollion)		8
—, ruelle des	11		Madame, de, Charonne, (voir des Orteaux)		14
Lille, de	5		Madeleine, boulevard de la	5	
			—, église de la	5	
			—, place de la	5	

R.W.B.		R.W.B.	
Madelonnettes, prison des . . .	5	Marie-Thérèse, hospice . . .	5
Mademoiselle	2	Marignan, de	3
Madrid, de	6	Marigny, avenue	3
Magdebourg, de	1	Marine, ministère de la . . .	5
Magellan	1	Marivanx, de	7
Magenta, boulevard de . . .	9	Marmontel	1
—, de (voir Montbrun) . . .	3	Maronites, des	11
Magloire, St-	7	Marqfoy	10
Magnan	9	Marseille, de	9
Mail, du	7	Martell	9
Maillot, porte	2	Martignac	5
Main-d'Or, passage de la . .	12	Martin	10
Maine, avenue du	6	—, St-	9
—, impasse du	6	—, boulevard St-	9
—, place du	6	—, canal Saint-	9
Mairie, de la (voir Lavieu- ville)	8	—, église Saint-	9
—, place de la (voir du Commerce)	2	—, porte Saint-	9
Maison-Dieu	5	—, du Faubourg-St-	9
Maitre-Albert	8	Martyrs, des	8
Malakoff, avenue de	1	Masseran	4
Malaquais, quai	5	Maternité, hospice de la . .	8
Malar	3	Mathurins-St-Jacques, des (voir. Du Sommerard) . .	8
Malebranche	8	Matignon, avenue	3
Malesherbes, boulevard . .	5	Matignon	3
—, cité	8	Maubert, place	8
—, place de	4	Maubeuge, de	8
Malher	10	Maublanc	2
Malte, de	9	Mauconseil	7
Mandar	7	Maur, cité Saint-	11
Mandé, avenue St-	14	—, cour St-	11
Mansart	6	—, St-	11
Manutention, de la	1	— St-Germain, St, voir des Missions	6
Marais, des	9	Maure, du	9
Marbeuf, avenue	3	Maurice, passage	11
Marbeuf	3	Maurice-Meyer	7
Marc, St-	7	Mayet	6
Marceau	13	Mayran	8
Marcel, boulevard St- . . .	10	Mazagran (Plaisance) . . .	6
—, chapelle Saint-	10	Mazagran	7
Marcès, impasse	11	Mazarine	8
Marché, du	2	Mazas, boulevard	14
— d'Aguesseau, du (voir Montalivet)	5	—, place	10
— aux-Chevaux, av. du . . .	10	—, prison	12
— Saint-Honoré, du	5	Meaux, de	12
— Neuf, quai du	8	Méchain	7
— des Patriarches, pass. du	8	Médard, église Saint	8
Mare, de la	13	—, St-	5
Marguerite, église Sainte . .	12	Médeah	6
Marguerite-St-Antoine, Ste- .	12	Médecine, Ecole de	6
Marie, Ste- (Ternes), voir Brunel	2	Médis, de	8
—, Ste- (Grenelle)	2	Mégisserie, quai de la . . .	7
— St-Antoine, cour Ste- . . .	12	Ménages, hospice des	6
— St-Antoine, pass. Ste- . . .	12	Ménars, de	7
— du Temple, pass. Ste- . . .	12	Ménilmontant	13
Marie, pont	10	—, boulev. de	13
Marie-Antoinette	8	—, passage	11
Marie-Stuart	7	—, rue	13
		Mercier	7
		Merlin	11

R.W.B.

R.W.B.

Merry, église Saint-	7	Montenotte (anc. R. Plaine	
Meslay	9	Terne)	2
Mesnil	1	Montesquieu	7
Messageries Nationales	7	Montfaucon	8
Messageries, des	7	Montgallet	14
Messine, avenue de	3	Montholon	8
Metz, de	10	Montmartre	7
Mexico, de	12	—, boulevard	7
Meyerbeer	5	—, cimetière du	6
Meynadier	12	—, du Faubourg-	7
Mézières, de	6	Montmorency	9
Michel, boulevard St-	8	Montorgueil	7
—, fontaine Saint-	8	Mont-Parnasse, boulevard	6
—, place St-	8	—, cimetière du	6
—, pont St-	8	—, du	6
—, quai St-	8	Montpensier	7
Michel-le-Comte	9	Mont-de-Piété	6
Michodière, de la	5	Montreuil, de	14
Midi, cité du	8	Montrouge, boulevard de	6
Midi, hôpital du	7	Montsouris, avenue de	5
Mignottes	14	Mont-Thabor, du	
Milan, de	6	Montyon	7
Mines, école des	8	Morand	11
Minimes, des	9	Moreau	12
Missions, des (anc. R. St-		Moret	11
Maur-St-Germain)	6	Morillons, des	3
Missions-Etrangères, église		—, impasse des	1
et séminaire des	6	Morland, boulevard	10
Mobilier de la Couronne	1	Morny	3
Mogador, de	5	Moscou, de	6
—, de (Belleville), voir		Moselle, de la	12
Tlemcen	13	Mouffetard	8
Moineaux, des	5	Mouffe, passage	11
Molay	9	Moulin-de-Beurre, du	6
Molière	7	Moulin-de-Prés, du	9
Monceau (anc. R. Valois du		Moulin-Vert, du	5
Roule)	4	Moulin-de-la-Vierge, du	3
Monceau, de	3	Moulins, des	11
—, parc de	4	Mouton-Duvernety	5
Moncey	6	Muette, avenue de la	1
Mondétour	7	Muette, de la	12
Monge	8	Mulhouse, passage	12
Monjol	12	Murillo	4
Monnaie, de la	7	Murs-de-la-Roquette, des	11
Monnaies, hôtel des	8	Musard, concerts	10
Monsieur, de	4	Nancy, de	3
Monsieur-le-Prince	8	Nanettes, ruelle des	11
Montagne - Ste - Geneviève,		Naples, de	6
de la	8	Napoléon, cirque, voir Cirque	
Montagnes, des (Les Ternes),		d'Hiver	9
voir Béliador	11	—, cité	8
—, des (Belleville), voir		—, square (Belleville)	11
Bisson	2	Napoléon, lycée, voir Lycée	
Montaigne, avenue	3	Corneille	8
Montalivet (anc. R. du		Napoléon III, pont	13
Marché d'Aguesseau)	5	—, place	7
Montbrun (anc. R. Magenta		—, quai	10
Montrouge)	3	Nationale	8
Montebello, quai		Nativité, de la (anc. R. du	
Montempoivre	14	Commerce Bercy)	14
		Navarin, de	8

R.W.B.			R.W.B.		
Necker, hospice	4		Notre Dame de Nazareth	9	
Nemours, de	11		— des Victoires	7	
Néothermes	5		Noyers, des	11	
Neuf, Pont	7		Nys, cité	11	
Neuilly, avenue de	4		Nys	11	
Neuve-Saint-Augustin	5		Obélisque de Louqsor	5	
—, de Berry	3		Oberkampf	12	11
— des-Bons-Enfants, voir			Observatoire		7
Radziwill	7		—, carrefour de l'		8
— Bossuet	8		—, avenue de l'		8
— des-Boulets	14		Octroi, halle de l'	9	
— Bourg-l'Abbé	7		Odéon, carrefour de l'		8
— des-Capucines	5		—, place de l'		8
— Sainte-Catherine	10		—, de l'		8
— St-Etienne-du-Mont	8		—, théâtre de l'		8
— Fénélon	8		Odiot, cité	3	
— Guillemin	6		Oiseaux, couvent des		4
— de-Lappe, voir des			Olier		1
Taillandiers	12		Olivier-de-Serres		1
— des-Martyrs	8		Olivet, d'		6
— des-Mathurins	5		Omer-Talon	11	
— Saint-Médard	8		Opéra, passage de l'	7	
— Saint-Merry	9		—, place de l'	5	
— Pernetty	3		—, théâtre de l'	7	
— des-Petits-Champs	5		Opéra-Comique, théâtre de l'	7	
— St-Roch	5		Oratoire du Louvre, de l'		7
— de-la-Tombe-Isaire	5		Orfèvres, quai des		8
— de-l'Université (v. Pré			Orillon, de l'	11	
aux Clercs)	6		Orléans, cité d'	8	
— de-Vanves (v. de			—, quai d'	10	
Fourneaux)	3		—, avenue d'		5
Nevers, de	8		—, d' (Bercy)		13
Neveux, passage	9		—, d' (Villette)	12	
Newton	1		—, d' (Vaugirard)		1
Nice, de	14		Orléans-St-Honoré, d'	7	
Nicolai	13		Orme, de l'	10	
Nicolas, chapelle Saint-	3		—, impasse de l'		3
—, cloître Saint-	9		Ormeaux, des (Charonne)		
—, imp. St-	12		voir Tunis	14	
Nicolas d'Antin, St-	5		Orsay, quai d'	10	
Nicolas St-Antoine, St-	12		Orteaux, des (anc. R. Ma-		
Nicolas-du-Chardonnet, ...	8		dame)	14	
église Saint-	5		Oseille, de l'	1	
—, port Saint-	3		Oudinot	9	
Nicot	5		Ouest, de l' (Plaisance)		6
Nieppe	1		—, de l'		5
Nitot	6		Ours, aux	7	
Nollet	10		Pagevin	7	
Nonains d'Hyères, des	9		Paillet		8
Normandie, de	8		Paix, de la	5	
Notre-Dame, pont	13		—, de la (Batignolles)	6	
Notre-Dame-de-Bercy, égl.	6		—, cité de la	12	
— des-Champs, église	9		Pajol	10	
— de-la-Gare, église	8		Palais, boulevard du		8
— de-Lorette, église	6		Palais-Bourbon, place du		5
— de-Nazareth, église	8		Palais-Royal		7
— de-Paris, église	6		Palais-Royal, place du		7
— de-Sion, église	7		Palatine		6
— des-Victoires, église	6		Palestro, de		7
— des Champs	8		—, de		3
— de Lorette	8		Pali-Kao	11	

R.W.B.

R.W.B.

Panoramas, passage des . . .	7		Petite-Rue-St-Pierre . . .	9	
Panoyaux, des . . .	13		Petites-Ecuries, des . . .	7	
Panthéon, le . . .		8	— —, cour et passage des	7	
—, place du . . .		8	Petits-Hôtels, des . . .	10	
Papier, passage . . .	14		Pétrelle . . .	8	
Papillon . . .	8		Pharmacie centr. des hôpit.	8	
Papin . . .	9		Pharmacie, école de . . .		8
Paradis, de . . .	9		Philippe-Auguste, avenue . . .	14	
Parc-Royal, du . . .	9		Philippe-de-Champagne . . .	9	
Paris, de (Batignolles) . . .	4		Philippe-de-Girard . . .	10	
— de (Belleville) . . .	13		Philippe-du-Roule, église St-	3	
— de (Charonne) . . .	14		Piat . . .	11	
Parme, de . . .	6		Picard . . .		11
Parmentier . . .	11	11	Picardie, de . . .	9	
—, avenue . . .	11		Piccini . . .	1	
Parvis-Notre-Dame, pl. du	8		Picpus, boulevard . . .		14
Pascal . . .		8	Picpus . . .		14
Pasquier . . .	5		Pierre, impasse Saint . . .	11	
Passy, quai de . . .	1		Pierre-de-Chailiot, église St-	1	
Pastourel . . .	9		Pierre, église St-, GrosCaillou	3	
Patriarches, marché des . . .		8	Pierre-du-Temple, pass. St-	12	
Paul, église St- . . .	10		Pierre-St-Antoine, pass. St-	10	
—, St- . . .	10		Pierre, place Saint- . . .	8	
Paul Lelong (anc. R. St-Pierre			Pierre, Villa St- . . .	4	
Montmartre) . . .	7		Pierre-au-Lard . . .	9	
Pauquet . . .	1		Pierre-Lescot . . .	7	
Pavée-Marais . . .	10		Pierre-Levée . . .	11	
Pavillons, des . . .	13		Pierre-Montmartre, voir		
Payenne . . .	9		Paul Lelong . . .	7	
Péclet . . .		4	Pierre-Picard . . .	8	
Pélagie, église Ste- . . .		10	Pierre-Popincourt, Saint . . .	11	
Pelée, ruelle . . .	11		Pierre-Sarrazin . . .	8	
Pelleport (anc. R. Charonne			Pigalle . . .	8	
Belleville) . . .	13		Pinel . . .		9
Pelouse, de la . . .	1		Pinel, place (anc. place		
Penthièvre, de . . .	3		d'Italie) . . .		9
Pépinère, caserne de la . . .	5		Pitié, hôpital de la . . .		10
—, de la . . .	5		Piver, passage . . .	11	
—, de la (Montrouge) . . .		5	Placide, Saint- . . .		6
Perceval . . .		6	Plaine, de la (Ternes) voir		
Perche, du . . .		9	Montenotte . . .	2	
Percier, avenue . . .	3		—, de la (Charonne) . . .	14	
Perdonnet . . .	10		Plaisance, porte de . . .		1
Père-Lachaise, cimetière du . . .	13		Planchette, ruelle de la . . .		14
Pereire, boulevard . . .	2		Plantes, chemin des . . .		5
Pergolèse . . .	1		Plateau, du . . .	12	
Pères, des Sts- . . .	6		Plâtre-au-Marais, du . . .	9	
Perle, de la . . .	9		Plumet . . .		4
Pernelle . . .	7		Poinsot . . .		6
Pernetty . . .	2		Poiriers, des . . .	13	
Perrée . . .	9		Poisson . . .	1	
Perronet . . .	6		Poissonnière . . .	7	
Petel . . .		2	—, boulevard . . .	7	
Pétersbourg, de St- . . .	6		—, du Faubourg- . . .	8	
Petit . . .	12		Poissy, de . . .	10	
Petit-Carreau, du . . .	7		Poitiers, de . . .	5	
Petit-Champ, du . . .		7	Poitou, de . . .	9	
Petit-Musc, du . . .	10		Police, préfecture de . . .	8	
Petit-Pont-de-l'Hôtel-Dieu . . .	8		Poliveau, de . . .		10
Petite-Rue du Banquier, . . .			Polonceau . . .	10	
v. Watteau . . .	9		Polytechnique, Ecole	8	

R. W. B.		R. W. B.	
Pompe, de la	1	Quatre Septembre, du (anc. R. Réaumur)	7
Pompe-à-Feu, pass. de la	1	Quatre-Vents, des	8
Pompéien, palais	3	Quentin, de St.	10
Ponceau, du	9	Quinault	2
Poncelet (anc. R. des Dames Ternes)	2	Quincampoix	7
Pont-aux-Biches, du	10	Quintinie, de la	4
Pont-au-Choux, du	9	Quinze-Vingts, hospice des	12
Pont-Louis-Philippe, du	10	—, passage des	12
Pont-Neuf, du	7	Rabelais	3
Pont-Neuf, place du	7	Racine	8
Ponthieu, de	3	Radziwill (anc. R. Neuve des Bons Enfants)	7
Pontoise, de	8	Raguinot, passage	12
Ponts, école des	6	Rambouillet, de	12
Popincourt	11	Rambuteau, de	9
—, cité	11	Rameau	7
—, marché	11	Rampon	9
Port-Mahon, de	5	Ramponneau	11
Port-Royal, boulevard de	8	Raoul	13
Portalis	6	Rapée, quai de la	12
Portefoin	9	Rapp, avenue	3
Porte-St-Martin, marché de la	9	Ratrait, du	13
Postes, administration des	7	Rats, des	13
Postes, des	8	Réaumur	9
Pot-de-Fer-Saint-Marcel, du	8	Rébeval	11
Poterie-des-Halles, de la	7	Récolets, hospice des	9
— St-Martin, de la	7	Récollets, des	9
Pouillet (anc. R. du Havre Batignolles)	4	Récullettes, ruelle des	7
Poules, des	8	Regard, du	6
Poullietier	10	Reims, de	8
Pradier	12	Reine, Cours la	3
Pré, du	14	Reine-Blanche, de la	9
Pré aux Clercs (anc. R. Neuve de l'Université)	6	Reine-Hortense, avenue de la	4
Préfecture de Police	8	Rembrandt	4
Presbourg, de	1	Renard, passage du	11
Pressoir, du	12	Renard-St-Merri, du	9
Prêtres-Saint-Séverin, des	8	Renard-St-Sauveur, du	7
Prévost, passage	7	Rendez-Vous, du	14
Prince-Eugène, boulevard du, voir Voltaire	11	Rennequin	2
Prince-Eugène, place du, voir Voltaire	11	Rennes, de	6
Prince-Jérôme, avenue du	2	République, de la (anc. R. de l'Impératrice)	5
Princesse	6	Réservoirs, des	1
Procession, passage de la	3	Reuilly, de	14
Procession, de la	3	—, boulevard de	14
Prony	4	—, carrefour de	12
Prouvaires, des	7	—, porte de	13
Provence	7	Réunion, de la	14
Pruniers, des	13	—, passage de la	3
Puëbla, de	12	—, place de la	14
Puits-de-l'Ermite, du	10	Rhin, du	12
Puteaux, passage	6	Richard-Lenoir, boulevard	11
Pyramides, des	5	Richard-Lenoir	12
Pyramides, place des	5	Richelieu, de	7
Quatre-Chemins, des	14	—, Square, voir Place Louvois	7
Quatre-Fils, des	9	Richepance	5
		Richer	7
		— (Charonne)	13

R.W.E.

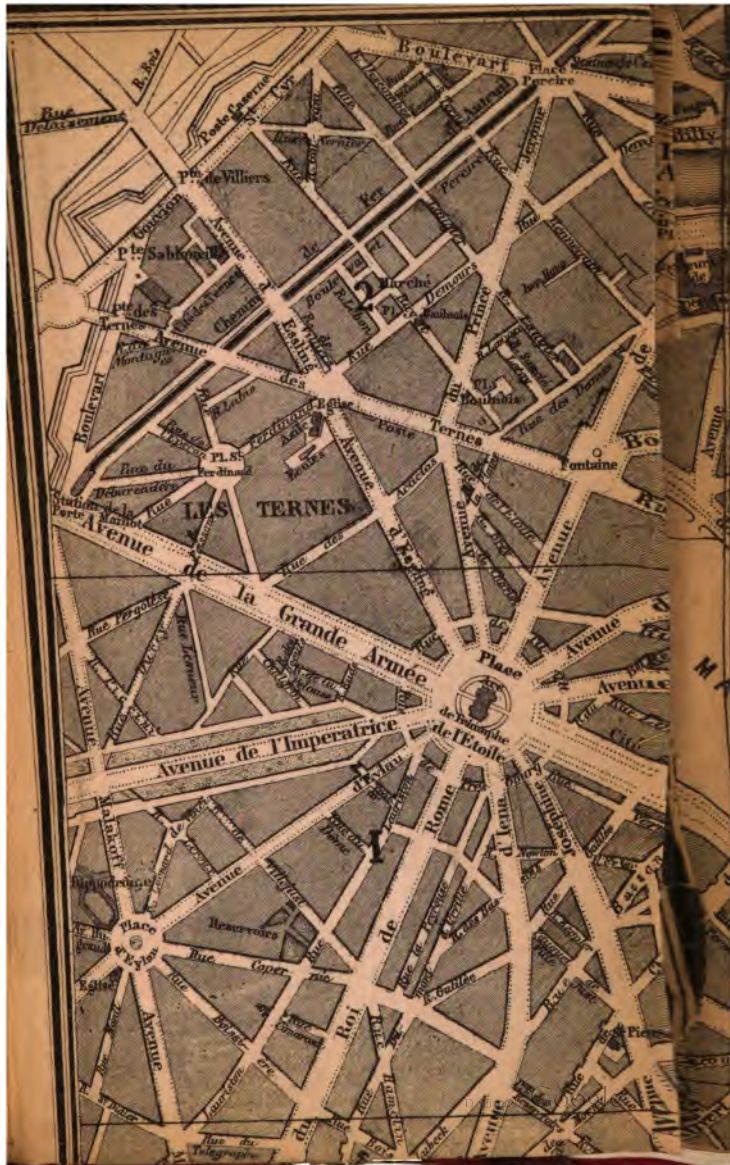
R.W.E.

R.W.E.		R.W.E.	
Richerand, avenue	9	Sablère, de la	
Rigaud	1	Sablonnière, de la	
Rigoles, des	13	Sablonville, de la	2
Rimbaut, passage	5	Sabot, du	6
Riverin, cité	9	Sacré-Cœur, couvent du	4
Rivière, ruelle	13	Saigon, de	1
Rivoli, de	7	Saintonge	9
Robinau	13	Saints-Pères, des	6
Roch, église Saint-	5	Salneuve	4
—, St-	5	Salomon de Caus	9
Rochechouart	8	Salpêtrière, hôpital de la	
—, boulevard	8	Sandrie, impasse	5
Rocher, du	6	Santé, maison municipale de	10
Rocroi, de	8	—, de la	
Rodier	8	—, impasse de la	
Roger	5	Saucie-Leroi	2
Rohan, cour de	8	Saulnier, passage	7
—, de	7	Saumon, impasse du	13
Roi-de-Rome, avenue du	1	—, passage du	7
—, place du	1	Saussaies, des	3
Roi-de-Sicile, du	10	Saussure	4
Rollin	10	Sauvage	7
Rollin, collège	8	Sauvage, passage	12
Romain, St-	6	Sauval	
Romainville, de	14	Sauveur, St-	7
Rome, de	6	Savart, passage	7
Ronce, pass.	12	Savoie, de	14
Rondelet	12	Saxe, avenue de	8
Roquépine	5	Say	8
Roquette, avenue de la	12	Scheffer	12
—, prison de la	11	Schomer	1
—, de la	11	Scipion, place	
Rosier, pass.	13	Scipion	
Rosière, de la	2	Scribe	5
Rosiers, des	9	Sébastien, impasse St-	4
—, ruelle des	13	—, St-	11
Rossini	7	Sébastopol, de	12
Rotonde-du-Temple, pl. de	12	—, boulevard de	11
la	10	Sécretant	12
Roubaix, place de	14	Sedaine	7
Roubo	2	Séguier	10
Rouelle	7	Séguier	12
Rougemont	7	Séguir, avenue de	8
Roule, du	7	Seine, de	4
Roussel	4	—, quai de	12
Rousselet-St-Germain	6	Sénat, palais du	8
Roussin	2	Sentier, du	7
Roux, impasse	2	Serpente	8
Rovigo, de	4	Serurier, boulevard	14
Royal, pont	5	Servan	8
Royale, place, voir Pl. des	10	Servandoni	11
Vosges	5	Séverin, St-	6
Royale-St-Honoré	8	—, église Saint	8
Royer-Collard	8	Séigné (anc. R. Culture	8
Royer-Collard, impasse	9	Ste. Catherine)	
Rubens	1	Sèvres, de	9
Rude	3	Sibour	9
Ruffin, impasse	14	Sibuet, de	6
Ruty	12	Simon-le-Franc	
Sabin, St-	11	Singes, des	9
Sabin, ruelle St-, voir Bréguet		Société centrale d'Agricul-	9
		ture	

R. W. B.			R. W. B.		
Soeur Rosalie, avenue	.	9	Théâtre Français	.	7
Solférino, pont de	5		— de la Gaité	.	9
Solitaires, des	14		— du Gymnase drama-		
Soly	7		tique	.	7
Sorbier	13		— Italien	.	7
Sorbonne, la	8		— Lyrique	.	7
—, place de	8		— de la Porte St-Martin	.	9
—, de	8		— du Vaudeville	.	7
Soufflot	.	8	— des Variétés	.	7
Soulage	11		Théâtre, du (Grenelle)	2	2
Soupirs, passage des	13		—, du (Montmartre), voir		
Source, de la	5		Dancourt	.	8
Sourdière, de la	5		Thénard	.	8
Sourds-Muets, institution	.		Théray, de, voir Téhéran	.	4
des	.		Thérèse	.	7
Stanislas, collège	6		Thermes, Musée des	.	8
Stanislas	6		Thermopyles, passage des	.	5
—, passage	6		Thévenot	.	7
Stockholm, de	6		Thibaud	.	5
Strasbourg, boulevard de	9		Thiboumery	.	3
—, place de	9		Thierré, passage	.	12
—, de	10		Thomas-d'Aquin, église St-	.	6
Sud, passage du	12		— d'Aquin, place St-	.	6
Suffren, avenue de	2		Thomas-d'Enfer, St-	.	8
Suger	8		Thorigny, de	.	9
Sully, de	10		Thouin	.	8
Sulpice, église Saint-	6		Tilsit, de	.	1
—, place St-	6		Timbre National	.	7
—, St-	8		Tiphaine	.	2
—, séminaire St-	6		Tiquetonne	.	6
Surcouf	3		Titien	.	9
Surène, de	5		Tivoli, passage de	.	6
Tabacs, manufacture des	3		—, place de	.	6
Taillandiers, des (anc. R.	.		—, de	.	6
Neuve de Lappe)	12		Tlemcen (anc. R. Mogador		
Taillebourg, avenue de	14		Belleville)	.	13
Taitbout	7		Tocancier, passage	.	14
Tanger	10		Tolbiac, de	.	3
Taranne	6		Tombe-Issoire, de la	.	5
Téhéran, de	5		Tonnellerie, de la	.	7
Télégraphe, du	13		Tour-d'Auvergne, de la	.	8
Temple, du	9		— des-Dames, de la	.	6
—, boulevard du	9		— de-Vanves, passage		
—, rotonde du	9		de la	.	5
—, du Faubourg-du-	11		Touraine, de	.	10
Tenaille, impasse	5		Tournefort	.	8
Ternaux	11		Tournelle, pont de la	.	10
Ternes, avenue des	2		—, quai de la	.	10
—, porte des	2		Tournelles, des	.	10
Terrage, du (anc. R. du	.		Tournon, de	.	8
Grand St-Michel)	10		Tourtelle, de	.	11
Terrasse, de la	4		Tourville, avenue de	.	4
Terres-Fortes, des	12		Toutay, impasse	.	7
Terrier-aux-Lapins, du	.	5	Tracy, de	.	9
Tessier	.	4	Traktir	.	1
Théâtre de l'Ambigu-co-	.		Traverse	.	6
mique	9		Traversière-Saint-Antoine	.	12
— Beaumarchais	10		Traversine	.	8
— du Châtelet	7		Trévis, cité	.	7
— Déjazet	9		—, de	.	7
— des Folies dramatiques	9		Trinité, église de la	.	6

R.W.B.			R.W.B.		
Trioson, gare		11	Verneuil, de		5
Trois-Bornes, des	11	9	Vernier	2	
— -Chandelles, des		14	Véro-Dodat, passage		7
— -Chandelles, ruelle des		14	Véron, cité	6	
— -Couronnes, passage			Véron	8	
des	11		Véronèse		9
— -Couronnes, des	11		Verrerie, de la	9	
— -Frères, des	8		Versailles, porte de		1
— -Pavillons, des, voir			Vertbois, du	9	
Elzévir	9		Verte, allée	11	
— -Sœurs, des		3	Vertus, des	9	
Tronchet	5		Vésale		10
Trône, place du	14		Vézelay	4	
Trudaine, avenue de	8		Viala	2	
Truffault	6		Viarmes, de		7
Tuileries, jardin des	5		Vicq-d'Azir	12	
—, palais des	5		Victoire, de la	7	
—, quai des	5		Victoires, place des	7	
Tunis (anc. R. Ormeaux			Victor, boulevard		1
Charonne)	14		—, place St-, voir place		
Turbigo	9		Jussieu		10
Turenne	9		— -Cousin	8	
Turgot	8		Victor Hugo, boulevard (anc.		
—, place	8		Boul. Haussmann)	4	
Turin, de	6		Victoria, avenue	7	
Uhrich, avenue (anc. Aven.			Vieille-Estrapade, de la		8
de l'Impératrice)	1		— -Notre-Dame		10
Ulm, d'		8	— -du Temple	9	
Université, de l'	3		Vieilles-Étuves- St-Martin, ...		
Ursulines, des		8	des	7	
Usines, des	2		— -Haudriettes, des	9	
Vacquerie, la	13		Vieillesse, hospice de la	13	10
Val-de-Grâce, hôpital du		8	Vienne, de	6	
—, du		8	Vierge, passage de la	4	
Valence, de		8	Vieux-Augustins, des (voir		
Valenciennes, place de	10		R. d'Argout)	7	
Valenciennes, de	10		Vieux-Colombier, du	6	
Valère, église Saint-		3	Vignes, impasse des		8
Valmy, quai de	9		Vignolles, ruelle des	14	
Valois-du-Roule, de, voir			Vigny, de	4	
Monceau	4		Vilin	11	
Valois-Palais-Royal, de		7	Villars, avenue de		4
Vandamme		6	Villedo	7	
Vanneau	6		Villejuif, de		9
Vanves, de		3	Villejust, de	1	
Varenne, de	6		Villette, bassin de la	12	
Vauban, place	4		—, boulevard de la	10	
Vaucanson, passage	12		Villiers, porte de	2	
Vaucanson	9		Villiot		12
Vaugelas		1	Vinaigriers, des	9	
Vaugirard, boulevard de		6	Vincennes, de	12	
—, de	8	4	—, cours de	14	
Vauquelin		8	—, bois de		13
Vavin		6	—, château de		13
Velasquez, avenue	4		Vincent	11	
Vendôme, place	5		Vincent-de-Paul, église St-	8	6
Venise, de		7	Vincent-de-Paul, St-	10	
Véra Cruz, de la	12		Vingt-neuf Juillet, du	5	
Verderet		7	Vintimille, place	6	
Verel		3	— rue	6	
Vernet	1		Violet	2	

E. W. B.			E. W. B.		
Violet, passage	7		Vosges, place des (anc.		
—, place		2	Place Royale)	10	
Virginie	8		Vrillière, de la	7	
Visconti		8	Wagram, avenue de	2	
Visitation, couvent de la		6	—, place de	4	
Vivienne	7		Walhubert, place		10
Volontaires, des		4	Watt		11
Volta		9	Watteau (anc. Petite-rue du		
Voltaire, boulevard et place			Banquier)		9
(anc. Boul. du Prince			Xaintrailles		11
Eugène).	11		Yonne, de l'		13
Voltaire, quai	5		Yvart		3



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